

"Jacobs is already considered one of the greatest players of the age."

(Milwaukee Journal Sentinel, 2008)

"To call him unconventional would be telling only half the story. Jacobs is turning out to be revolutionary in the organ world....Renowned for his passionate approach... Given his youth and his approach, surely he is opening the genre and his instrument to younger audiences." (Arizona Daily Star, Tucson, 2008)

"JACOBS' PASSION EVIDENT IN PERFORMANCE: Playing his program from memory, the internationally renowned organist...delivered extremely technical passages and colorful pieces with a winning combination of technical fire, showmanship and musical sense. Everything he did, from lightning-fast passages to dynamic extremes, served the music, and served it well....Jacobs plumbed remarkable musical depths... His comments were a charming mix of knowledge gained by years of total immersion in the music, an obvious passion for the instrument and its literature and an equally obvious delight in sharing the music and its history with people."

(Milwaukee Journal Sentinel, 2008)

"If, in classical music, re-engagement is the sign of success, organist Paul Jacobs is a roaring success in Houston...played a return engagement on this series—the third recital he's played in Houston this season.... His playing was filled with vitality, an unusually keen sensitivity to the emotional ebb and flow of the music and, of course, a prodigious technique....Jacobs did not pander to the audience. Yet he deftly chose [the] music [and] showed easy and comprehensive control of the organ....Using little showboating, he produced some of the most pleasing, engaging, and enjoyable solo playing I've heard in a while. Anyone could get swept away by his committed yet relaxed music-making."

(Houston Chronicle, 2008)

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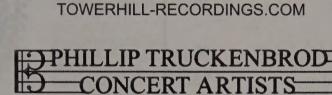


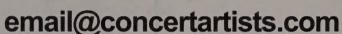
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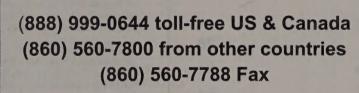


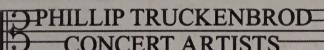
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THE AMERICAN ORGANIST

Official journal of the American Guild of Organists and the Royal Canadian College of Organists, dedicated to furthering their ideals, objectives, and cultural and educational aspirations. Official magazine of the Associated Pipe Organ Builders of America.

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AMERICAN GUILD OF ORGANISTS



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EDITORIAL: Address all editorial correspondence to THE AMERICAN ORGANIST, 475 Riverside Drive, Suite 1260, New York, NY 10115. The editorial deadline is the first of the second preceding month (March issue closes January 1). Prospective authors should request a style sheet before making submissions.

ADVERTISING: Address all advertising correspondence to THE AMERICAN ORGANIST, 475 Riverside Drive, Suite 1260, New York, NY 10115. Telephone: 212-870-2310. Closing date for all advertising material: 15th of second preceding month (January 15 for March issue). Rate card available on request or on the AGO Web site: www.agohq.org.

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Membership in the Clarence Dickinson Society requires no minimum financial commitment. For information on estate planning and wills, please contact: F. Anthony Thurman fathurman@agohq.org (212) 870-2311 (ext. 4308)

FROM THE PRESIDENT



T IS ALWAYS risky to put controversial thoughts in print. People sometimes read selectively, and naturally bring their own interpretations to a subject.

What I wrote in this space in January has elicited an outpouring of opinions. While the overwhelming response has been of support from people who understood the clear intent of what was written, there have also been negative opinions expressed, some very eloquently and at great length.

My concern is that the latter correspondents have seen my words and those of the Executive Director as espousing non-pipe organs and taking the AGO in "a new direction." This was not what was meant, and nothing could be further from the truth.

My entire thrust was centered on the word "discrimination" and included among other points—the fact that digital organs have increasingly become a tool in discriminating against chapter members who play in churches that have installed

digital organs. Period!

I clearly and strongly stated that the pipe organ is always the "preferred" instrument, and I did not "mandate" either the purchase or use of digital organs other than suggesting that a chapter would not be irreparably harmed by allowing a meeting in a "digital organ church" that employed a chapter member. Many of our thriving chapters have done so.

My column was in response to people from around the country who felt I needed to "show some leadership" by addressing various instances of discrimination, and what I wrote was done with the knowledge of the National Council, many members of which have also received complaints, as have several of our national committees.

Mr. Thomashower's article was simply a report on the state of digital organs in the country today, just as was his report on the state of the pipe organ in the October issue. And, as he wrote in his January article, his words were "not to be understood as an official endorsement by the AGO of digital organs."

I can assure you that none of your National leadership has any interest or intent of changing the stance of the AGO on instruments. But nothing is to be gained by burying our heads in sand and ignoring trends that affect our profession.

There have been many letters received, and, unfortunately, many well intended but uninformed Internet postings on the subject, some containing absolute untruths. The publishing of letters in TAO would, in my opinion, cause more polarization at this time when feelings are so intense on every side, especially since some letters clearly show a misinterpretation of my January column. It is possible that pro/con articles may eventually appear in print.

It is my fervent hope through *this* column to clear up at least some misunderstandings. Some correspondents have left little doubt that, to them, permanent damage has been done by a good intention. I am deeply sorry for this. I have tried my best to be a faithful servant as your president for the past six years and to represent everyone fairly. The anger some of you feel toward me should not be directed at the AGO as a whole. I sincerely hope that you will reread the January column with an open mind, and that you will understand the real message.

Fred Swann

JOIN THE INTERNATIONAL CELEBRATION NEWS ABOUT THE AGO COMPOSITION COMPETITION PLAY THE WORK AT YOUR ORGAN SPECTACULAR EVENT Sunday, October 19, 2008

We Thought You'd Like to Know...

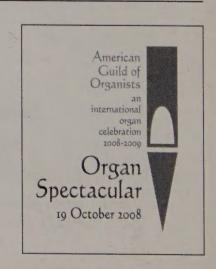
- International Competition—Pieces were submitted by people from Canada, Germany, England, and various states in the United States. Twenty-two states were represented in the competition.
- New work for organ and one instrument. Competition guidelines required the new work to be for one instrument and organ. This new work was to be accessible for the average organist.
- Awards presented to three winners. Bernard Wayne Sanders of Muehlheim, Germany, first prize for his piece, *Ornament of Grace*; Paul Ayres of Greenford, United Kingdom, second prize for his piece, *Toccata Duo*; and Jon Naples of Carlsbad, California, third prize for his piece, *Reach for the Stars*.
- Judges for the competition—Mary Beth Bennett, Emma Lou Diemer, and Mark Sedio served as judges for the competition.
- Winning piece to be published—Concordia Publishing has agreed to publish the winning piece. Check their Web site at http://ConcordiaMusic.net.

 Dr. Tim Smith of Northern Arizona University will provide an analysis and sound file of the piece on his Web site at http://bach.nau.edu/.
- Visit our Web site for a listing of events taking place for the INTERNATIONAL YEAR OF THE ORGAN CELEBRATION. http://www.agohq.org/events/index.html

CURIOUS FACT:

THEY ALL PLAYED THE ORGAN...

Mozart and Beethoven were both court organists. Mozart's appointment to the court of Salzburg came in 1779, and Beethoven's appointment to the court of Elector Max Franz came in 1784. These were positions of importance to the composers, the courts, and the people of Western Europe. Other composers who were organists: Handel, Mendelssohn, Liszt, Franck, Dvořák, Bruckner, Purcell, Rossini, Elgar, Fauré, Ives, and Messiaen.



FROM THE EXECUTIVE DIRECTOR



AGO Action Agenda for April

POR MANY Guild members who have devoted their energies almost exclusively to their music ministries during March, April provides an opportunity to wind down. If you have been depleted by your seasonal labors, this is a month in which you should allocate time for yourself. In the pursuit of personal growth, here is an action agenda for all Guild members.

- Attend the Recital and Gala Benefit Reception honoring our esteemed AGO President Frederick Swann, April 13, 2008, in Los Angeles. If you can't attend in person, consider making a contribution to the AGO's Endowment Fund in President Swann's honor. Purchase tickets or make your donation online at www.agohq.org, or call 212-870-2311, ext. 4308, for further information.
- □ Vote for your representatives to the 2008–2010 National Council (see pp. 56–60). Cast your ballot quickly and easily online at https://www.intelliscaninc.net/organists where you will find expanded biographies and statements of many candidates. Your AGO identification number is on your TAO label.
- Register for the 2008 National Convention and join 1,300 colleagues who have done so already. Workshops are filling up quickly. Don't delay, www.ago2008.org.
- Reserve your room at the Hilton Minneapolis, the headquarters hotel. The convention room rate is \$138 per night. For reservations, call 888-933-5363, Group Code "ORG," or make reservations online at www.ago2008.org under "Registration." Our primary overflow hotel is the Marriott City Center Hotel, 1-800-228-9290. Ask for the American Guild of Organists Convention. www.marriott.com. Group Code: AGOAGOA
- Recruit up to five new or lapsed members into the Guild and be eligible to have your expenses at the convention paid for by the Guild's Membership Committee. See details on page 26, and at www.agohq.org under Each One–Reach One.
- ☐ Make sure your chapter is actively planning to recognize the International Year of the Organ, 2008–2009, with a major promotional campaign to publicize the instrument. Use this opportunity to educate children and adults in your community about organs, organists, organ repertoire, organ history, and organ construction. Report the specifics of your IYO event(s) on the AGO's Web site at www.agohq.org/events/iyo-submit-ago.html.
- Take an active role in creating an especially festive and celebratory "Organ Spectacular," event in your community on October 19, 2008. This is your chance to publicize and support the organ in synchronicity with thousands of Guild members and organ aficionados of all ages. Guild chapters, educational institutions, organbuilders, service technicians, and members of the international organ community will all be celebrating the organ that day. Don't be left out. Report the specifics of your OS event(s) on the AGO's Web site at http://www.agohq.org/events/os-submit-ago.html.
- Be sure to program the following two new works for your OS event: (1) *Ornament of Grace* by Bernard Wayne Sanders, the four-minute work for organ and violin or oboe that took first place in the OS composition competition. It will be published by Concordia Publishing House; (2) A five-minute work by Stephen Paulus commissioned for its premiere public performance at Organ Spectacular events. The composition will be available on his Web site.
- A new "Media Relations Handbook for AGO Chapters" is under development. It is the most comprehensive handbook of its kind that the Guild has ever prepared for chapters. Be sure someone in your chapter is designated to read it, learn from it, act on its excellent advice, and keep it safe for the future.
- □ Encourage your teenage students and those of your colleagues to attend one of the seven POE or POE Advanced programs scheduled across the U.S. this summer (see page 55). Encourage adult students to attend a POE+ in Fort Collins, Colo., or Pittsburgh, Pa. Remind your chapter leaders not only to publicize these events but to provide financial support to the chapters that host them and the students that attend them.
- □ Need a gift for a retiring board member? Consider purchasing one of the new items in the AGO's inventory: *Playing Dieterich Buxtehude's Works Rhetorically*, by Leon Couch, a 3-CD set; *Water and Light*, a new CD by Scott Montgomery, winner of the 2006 NYACOP; or our new, 100% silk, AGO signature necktie in burgundy. Call Harold Calhoun on the order line 800-AGO-5115 or order online at www.agohq.org.
- ☐ Mark your calendar to attend the next stand-alone AGO Pedagogy Conference, March 11–14, 2009, at the Yale Institute of Sacred Music. The theme will be, "Teaching Church Music: An Old Profession for a New Millennium."

So how did you do? If you've checked off a majority of these items, you deserve a pat on the back. You are taking good care of yourself and doing an excellent job supporting your profession. I'm proud of you!

Correction: In the January issue of TAO, this column referred incorrectly to a 2007 NPM conference and one of its workshops. The meeting was held in Indianapolis, not in Chicago. The session was titled, "How to Purchase an Organ," not "Selecting an Organ." It was not sponsored by APOBA.

Jones Thomashiver

AGO

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Organ Chorales by Thomas Harmon \$30.00 (4 CDs) Places the listener in the context of the composer and improviser at the time of Bach.

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Catharine Crozier—The Master Series, Vol. 1
Showcases Dr. Crozier as performer \$20.00
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Conversations with David Craighead (CD)

David Craighead discusses teaching \$10.00 the organ with the Committee on Educational Resources. This CD also contains recordings of original lessons.

A Directory of Composers for Organ

by John Henderson \$110.00
This reference work is the last word on names and dates of composers for the organ. It is useful for tracking down the elusive composer or piece as well as providing useful information for program notes. The directory has just recently been updated and will be the reference work of choice for students, organists, and organ lovers.

Frederick Swann—The Master Series, Vol. 3

Mr. Swann performs and discusses \$20.00 the challenges of accompanying at the organ (videocassette or DVD).

Gerre Hancock—The Master Series, Vol. 4

Dr. Hancock improvises, conducts the \$20.00 choir, and performs (DVD).

A Guide to the Pipe Organ for Composers and Others by Sandra Soderlund \$8.00 A concise introduction to the organ for students, composers, and church committees.

Introduction to Historical Tunings
by Robert F. Bates (CD) \$10.00

An Introduction to Repertoire and Registration for the Small Organ by Marilyn Stulken and Catherine Fischer \$8.00 Small is beautiful! Includes a repertoire list and glossary for new organists.

Master Series

The Guild's "Master Series" is an ongoing project of the Committee on Educational Resources. The series features notable organists in recital and workshop presentations. The first four volumes may be purchased together for \$75 (shipping included).

Marie-Claire Alain—The Master Series, Vol. 2

Two masterclasses filmed during Mme. \$20.00 Alain's 40th anniversary tour of the U.S. (videocassette or DVD).

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This CD and booklet present the final \$10.00 round in the Guild's national competition at the 2002, 2004, and 2006 conventions.

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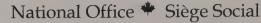
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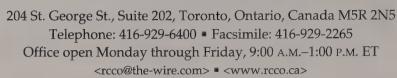
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FROM THE PRESIDENT



BEGIN TO HAVE a valedictory feeling about these messages, because my time as your President is growing short. It would be easy to yield to either of the temptations this seems to induce—the temptation of Pollyanna to say that all is well; and the opposite temptation, that of the cynic who says that not only is the world going to hell in a handbasket, but also that it deserves to. Our world, as RCCO members and as musicians, is no more secure than anybody else's, but we have reason to hope, and reason to keep on working and caring.

Part of that reason lies in one of the things that sometimes frighten us: the fact that world views and ideas change from gener-

ation to generation, or to put it more succinctly, the fact of the generation gap. That faithfilled cynic, the compassionate mocker G.K. Chesterton, wrote:

I believe what really happens in history is this: the old man is always wrong; and the young people are always wrong about what is wrong with him. The practical form it takes is this: that, while the old man may stand by some stupid custom, the young man always attacks it with some theory that turns out to be equally stupid.

Now you can quibble with this, as with most of Chesterton's *obiter dicta*. Old men, or women, aren't always wrong—in our musical line one has only to think of Byrd, or Haydn, or Verdi to know that age can be richly creative and spiritually *right*. Similarly, the young don't always misunderstand, nor do they invariably advance some "theory that turns out to be equally stupid." Of course, sometimes we who qualify for senior discounts do wish to defend a custom, an opinion, or a style that is ripe for reconsideration, remodeling, or replacement. And those who are young do sometimes press for changes that in time turn out not to be good choices.

But for me as a (still) working university teacher and church choral director, the estrangement between the generations is more apparent than real. This afternoon, I taught two gifted students; together we wrestled with phrasings in Franck's A-minor Choral and the structure of BWV 547 in one case, and in another with the exact timing of phrase endings and articulations in a Couperin *Offertoire* and Mendelssohn's First Sonata. Overwhelmingly, this was a pleasant, heartwarming experience, a meeting of minds not merely between student and teacher but also an encounter reaching far more widely. My students—one Canadian and one Japanese—brought to me their instincts, and the discipline that has let them build enough technique to play such music. At the console with us were my teachers, and the artists who have moved me; their other teachers, and beyond them their teachers; and not far beyond that circle were the future students these young musicians will some day teach. Many of you who teach share experiences like this.

Tennyson's King Arthur says, at the point of death, "The old order changeth, yielding place to new, And God fulfils himself in many ways, Lest one good custom should corrupt the world." This is reality, and change is not without cost. But there are good people entering our field, women and men of integrity, imagination, and indeed of passion for the beautiful. I am sure that the music they make, 50 years from now, will be different from the music I will make this week. Probably some things I hold dear will have been changed, reviewed, even rejected. No doubt the listening habits and experience of their audiences will be different from ours in 2008, just as fashions in clothing will have changed.

But the music we all love is in good hands, and changes in technology, in taste, and in fashion will not invalidate the mission we pass to our younger colleagues: to seek the beautiful and to feed the human soul.

David Cameron

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NATIONAL REPORT - APRIL 2008

HYMN PLAYING EMPHASISED IN SYLLABUS CHANGES

The rules are changing. Starting in the examination session of 2008, it will be obligatory for candidates to earn a passing mark in the section on Hymn-Playing in order to pass the CRCCO and ARCCO practical examinations. That is to say, the section on Hymn-Playing will become a stand-alone section, and it will be necessary to gain a passing mark of 70% in this section, as well as on the other organ tests and on the pieces, in order to pass.

Also beginning in 2008, candidates will be required to play TWO hymns on each of these examinations, taken from the list printed in the Syllabus: one hymn to be chosen by the examiners, the other to be chosen by the candidate. This requirement has been added in order to emphasise the importance of hymn-playing, and to give candidates more

opportunity to demonstrate their skills.

These changes are being made because the examiners who have marked RCCO practical exams across Canada through the last several years have observed that there are a number of candidates who are not able to play hymns in a way that would encourage congregations to sing them. Since congregational singing is the backbone of church music, the RCCO Examinations Committee feels that it is essential for examination candidates to demonstrate that they are able to play hymns in a convincing manner.

There are, of course, many valid styles of hymn-playing, and the Examinations Committee does not intend to imply that there might be only one good answer to a hymn-playing question. Having said that, there are a few basic guidelines that candidates should consider:

- a. Tempo: The tempo at which a given hymn should be played will vary from acoustic to acoustic (and will in practice depend upon the size of the congregation being accompanied). In general, however, a hymn should not be played either so slowly or so quickly that it cannot be sung congregationally. If the tempo chosen is so rapid that it becomes staccato and uneven, the rhythm can easily become inconsistent on dotted notes. Once begun, the tempo should not be changed, and should not decrease at the end of the stanzas except at the end of the last stanza.
- b. Phrasing: Candidates are expected to encourage the congregation to sing through the length of a phrase, and to demonstrate sensitivity to the text and to its punctuation. Again, depending on the acoustic, a greater or lesser legato style may be required, but if the chords of a hymn are played throughout in a détaché manner, as some candidates do, the sense of the words may be lost.
- c. Reharmonisation: At the ÅRCCO level, candidates are expected to reharmonise the final stanza of the hymn, and to play an interlude or extension of approximately four measures. The reharmonisation must incorporate significant new harmonic material; therefore, playing one or more lines of this stanza in unison is not acceptable. (Candidates are quite free to make use of previously published reharmonised material, and should prepare their reharmonisations and interlude in advance; this is not an improvisation test.) It is recommended that in the interlude or extension, candidates make use of the rhythm and some of the harmonic or melodic content of the given hymn. The interlude or extension should "flow" before or after the last stanza, without a silence so lengthy that the congregation might either mistake it for the end of the hymn, or think that they are supposed to sing when the interlude starts.
- d. Introduction: The congregation must both realise the moment at which the organist expects it to start singing, and must be able to start doing so; playing only the last line of a less familiar hymn, for instance, might leave the congregation at a loss as to how the hymn tune starts. The entire stanza may be played through, or it may be concluded partway through at a recognisable cadence point. Many organists find that playing the introduction on the manuals and then using the pedals at the start of the first stanza is helpful to the congregation. Generally speaking, it is not advisable to play the introduction in unison in an examination, or to begin with only one voice part and gradually add the others; play the full harmony. The introduction should be played at the same tempo as the rest of the hymn.

e. Spaces between stanzas: It is essential that candidates demonstrate a regular approach to the time left between the introduction and the first stanza, and then between the first and subsequent stanzas. Again, many organists favour slightly different styles, and there are several

possible right answers, but there are also wrong ones. Having established the length of the congregation's breathing space, candidates must keep this length consistent. Maintenance of the primary pulse is also essential (e.g., if the organist follows a fully observed whole-note ending in 4/4 by only a quarter-note break, the next stanza will begin on an irrelevant beat).

f. Right-hand solo: At the CRCCO level, one stanza must be played as a right-hand solo, that is, with the melody soloed on one manual, the alto and tenor parts played on an accompanying manual, and the bass part played in the pedals. This stanza should be selected to show sensitivity to the text; it cannot be the introduction if the introduction is to be abbreviated. The arrangement of this solo stanza may be written out in advance.

In the end, singability and consistency are the main requirements in playing hymns; in particular, consistency in tempo, phrasing, and breathing spaces are essential. By emphasising these requirements, teachers will be able to help their students approach this topic with more success. Hymn-playing is not an optional question that can be answered badly without affecting the result of the examination; instead, it is the one really essential question, and if it is answered poorly, the candidate will not pass the practical examination.

For further information or for answers to particular questions, please do not hesitate to contact the Examinations Committee. The Chairman is Gordon Johnston: tel: 613-829-8362; e-mail: rccoexams@canada.com.

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Forty-two widely diverse and original choral creations were submitted for the 2007 competition for SATB mixed-voice chorus. After careful deliberation by an esteemed panel of jurors, the decision for this year's \$1,000 prize was announced November 24 on *Choral Concert*, CBC Radio Two. The winning entry is "White Lights in Darkness" by Lavinia Kell Parker. Honourable mentions were awarded to Nicholas Fairbank for "Iroquois Song," and to Anthony St. Pierre for his setting of "The Lord Is My Shepherd." All three works will be performed on May 3, 2008, at Yorkminster Park Baptist Church, Toronto, Ont., by the Amadeus Choir under the direction of conductor Lydia Adams.

Lavinia Kell Parker, originally from Churchill, Ont., and currently living in Rochester, N.Y., holds a degree in music composition from Wilfrid Laurier University. Through her music, she "strives to give living consciousness to the depths of the human soul." She has enjoyed performances of her works by well-known choirs such as the Toronto Mendelssohn Youth Choir. Her composition, "Songs Are Thought," was awarded an Honourable Mention in the Ruth Watson Henderson competition in 2005.

Nicholas Fairbank, an associate composer of the CMC, lives and works in Victoria, B.C. He holds master's degrees in musicology, composition, and pedagogy. In addition to solo works for piano, organ, and voice, his catalog includes works for full orchestra, choral pieces, and chamber works. He currently teaches at the Victoria Conservatory of

Anthony St. Pierre, a Torontonian with bachelor and master's degrees in music from Ohio State and Washington universities, has composed for piano, organ, voice, band, and wind ensemble. He studied Baroque oboe and played with the acclaimed Tafelmusik Baroque Orchestra for seven years before devoting himself to training boy singers.

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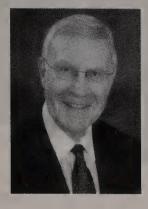
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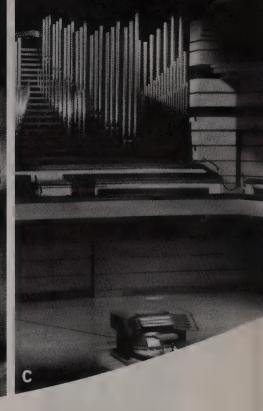
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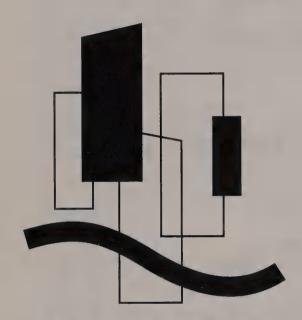


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Augustana Lutheran Church (A)

II/50 Glatter-Götz & Rosales

Basilica of Saint Mary (B)

Central Lutheran Church (D)

Hennepin Avenue United

Presbyterian Church (F)

Methodist Church (E)

Bethel University (C)

III/67 Blackinton

IV/107 Casavant

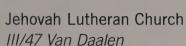
IV/78 Sipe

IV/97 Fisk

House of Hope

(Photo: Robert Cornell)

IV/82 Wicks



Maternity of the Blessed Virgin Mary *II/22 Casavant*

Nativity of Our Lord Catholic Church *III/52 Casavant*

Plymouth Congregational Church III/89 Holtkamp

St. Andrew's Lutheran Church (G) IV/108 Casavant/Schantz

St. Mark's Episcopal Cathedral *IV Welte-Moeller*

St. Michael's Lutheran Church *III/48 Reuter*

St. Olaf Catholic Church (H) *III/67 Lively-Fulcher*

Cathedral of St. Paul (I)

III/30 EM Skinner

III/41 Æolian Skinner

St. Paul's Episcopal Church *II/45 Dobson*

St. Paul Seminary (J)

II/27 Noack

Shepherd of the Hills Lutheran Church II/26 Fisk

University of St. Thomas (K) III/56 Kney

Wayzata Community Church IV/71 Hendrickson

Westminster Presbyterian Church

IV/85 Kimball/Moeller

II/24 Dobson (Chapel)

Wooddale Community Church (L) V/114 Visser-Rowland

PLUS Special events in Orchestra Hall—the home of the Minnesota Orchestra, and a gala reception in the luxurious Minnesota Historical Society.









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Registration Form

One person per form. Please print clearly.

LAST	FIRST			МІ			
FIRST OR NICKNAME FOR BADGE			AGO / I	RCCO CERTII	FICAT	ES	
MAILING ADDRESS							
CITY		STA	TE	ZIP			COUNTRY
PHONE ()			EMAIL				
PRIMARY CHAPTER	AGO MEMB			on TAO label			Check here to exclude your name from the convention roster
Convention Fees							
Check this box if you are paying member of a member living at the same address Member's name:					POSTMARI BY JANUAR		AFTER JANUARY 31
AGO / RCCO Member – Regular	r				\$39	0	\$430
AGO / RCCO Member – Senior	(age 65 and older)				\$35	0	\$390
AGO / RCCO Member – Studen	t (photocopy of full-time	studer	nt ID required upon arriv	al)	\$27	' 5	\$300
Non-Member					\$50	0	\$550
Daily Rate (includes transportation) —	- Check the day(s)	you '	will attend:				
Monday \$200 Tues	sday \$200	Wed	nesday \$200	☐ Thu	ırsday \$20	0	Daily Total:
Transportation—highly recomm Air-conditioned coaches will provide all ne		events	that are not in the imm	nediate con	vention hotel ar	rea.	\$175
Check this box for special transportal Accommodation of special needs can	tion needs. Please attact	n a deta	niled explanation.				
All financial contributions above the registrand may be tax-deductible depending upor Net proceeds of the Convention will be allothe National AGO and the Twin Cities Chap	n the donor's situation. ocated 50/50 between		Add Total Payr		Gift to AGO		
Payment Method						Т	
Check payable to: AGO 2008 Convention	☐ Visa		MasterCard	☐ Am	nerican Exp	oress	☐ Discover Card
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Roseville, MN 55113	CARD NUMBER						CVS (3 or 4-char code)
	SIGNATURE					EXP. DATE	

Instructions for Workshop and Activity Preferences Please leave blank any events you will not be attending.

	ndicate your first and second choices for each ti	me slot using "1" and "2." We will register you for your
☐ Check box: v	we request that you indicate with an "X" the eve	ents that you wish to attend, to assist us with planning.
NOTE: Complet	e workshop descriptions are now available on o e January issue of The American Organist.	
Saturday, J	une 21 (pre-convention events)	
1:00 - 5:00 pm	A01 - NCOI Semi-Finals (National Competition in Organ Improvisation)	House of Hope Presbyterian (Fisk)
7:30 pm		mington Symphony Orchestra at St. Michael's TE: Open to the public, \$10 admission at the door
Sunday, Jui	ne 22	
1:00 - 5:30 pm	B01 - NYACOP Finals (National Young Artist Competition in Organ Performance)	St. Mark's Episcopal Cathedral (Welte/Moeller)
1:00 – 4:30 pm	B02 – Rising Stars Concert	St. Paul's Episcopal, Lake of the Isles (Dobson)
7:30 pm	B03 – Opening Celebration	Central Lutheran (Casavant)
Monday, Ju	ne 23	
8:30 & 10:00 am	·	(indicate your choice below).
11:30 am – 12:15 pm	M07 – Worship – Service of Psalms M08 – Worship – Contemplative Eastern O	Plymouth Congregational (Minnesota Choral Artists) rthodox St. Olaf RC (Rose Ensemble) er Presbyterian (T. Mychael Rambo and Freedom Train) Temple Israel (Voices of Sepharad)
	nultiple options for this time slot. The options	continue on the following page.
Indicate preference.	s with "1" and "2"	
1:00 – 5:00 pm	M12 - NCOI Finals (National Competition in Organ Improvisation) OR	Hennepin Avenue United Methodist (Sipe)
1:45 – 3:15 pm	 M14 - Multi-Publisher Choral Reading Ses M15 - The Essence of Widor's Teaching: In M16 - A Youth Choir - Ages 8 to 18: Enga (Nancy L. Whipkey, Lisa St. Ores) M17 - Teaching the Organ Works of Olivier (Charles Tompkins, AGO Committee) 	nterpretive Maxims (John R. Near) ging and Nurturing a Multi-Age Youth Choir Messiaen on Continuing Professional Education)
	M18 – Trends in Church Music: "Do I Sell (John Ferguson)	My Organ Shoes and Purchase Congas?"

... options continued on following page

	continued from previous page					
	M19 – Quality Music for Small Church Choirs (Anton E. Armstrong)					
	M20 – Performing French Canadian Organ Music (Rachel Laurin)					
	M21 – Hymn Improvisation in the Twentieth and Twenty-First Centuries (Aaron David Miller)					
	M22 – Basic and Creative Organ Registration (David Cherwien)					
	M23 - New Gems and Old Treasures (Wilma Jensen)					
	M24 - Rediscovering Hugo Distler: Organ and Choral Music for Small Performing Forces (Kristina Langlois and Mary Kay Geston) OR					
2:30 – 3:30 pm	M25 - Concert - Jan Kraybill Wayzata Community Church (Hendrickson) NOTE: This concert will be repeated on Wednesday at 9:30 am. Attendance at this concert will not allow attendance at the 3:30 pm Workshops					
3:30 – 5:00 pm	Workshop Sessions II – indicate preferences with "1" and "2" NOTE: you will not be able to attend this session if you chose the Jan Kraybill concert at 2:30 pm					
	M27 – Negotiating Your Employment Contract (AGO Committee on Career Development and Support)					
	M28 - ECS Publishing/MorningStar Music Publishers Choral Music Reading Session					
	M29 – Fundraising Basics: Dollars and Sense (F. Anthony Thurman, AGO Director of Development and Communications)					
	M30 – The Alexander Technique and the Organist (Brian McCullough)					
	M31 – Strategies for Successful AGO Certification (Joyce Shupe Kull, AGO Committee on Professional Certification)					
	M32 – Panel: Trends in Organ Building (Tom Ferry, Moderator)					
	M33 – Spirituals and Gospel Music for Choirs (Anton E. Armstrong)					
	M34 - Unfulfilled Potential: MIDI, the Organ, and Electronic Sound (John Seboldt)					
	M35 - The Sights and Sounds of the Pipe Organ (Mary Mozelle)					
	M36 - Concordia Publishing House Choral and Organ Music Reading Session					
	M37 - Windows on Lessons: The Repertoire of Olivier Messiaen (Clyde Holloway, AGO Committee on Continuing Professional Education)					
	M38 – The Legacy of Paul Manz (David Cherwien, Jane Kriel Horn, Scott Hyslop)					
7:30 pm	M40 - Concert - St. Paul's Cathedral Choir, London Cathedral of Saint Paul (Aeolian/Skinner					
Tuesday, J	une 24					
8:30 am	Indicate preferences with "1" and "2"					
	T01 – Concert – Carla Edwards Shepherd of the Hills Lutheran (Fisk)					
	T02 – Concert – Julia Brown Maternity of Mary RC (Casavant)					
	TO3 - Concert - Two Rising Stars					
	TO4 - Concert - Cristina García Banegas St. Paul Seminary (Noack)					
10.20.8						
10:30 & 1:30pm	Two Concerts NOTE: lunch will be provided between programs - John Weaver and Cameron Carpenter St. Andrew's Lutheran (Casavant)					
1.00pm	- Stephen Cleobury and James Diaz Bethel University (Blackinton)					
	I wish to attend the two concerts listed above— <i>lunch will be provided</i> .					
	I wish to attend the 10:30 am concert only— <i>lunch will be provided</i> (indicate your choice below Weaver/Capenter Cleobury/Diaz					
3:30 – 4:15 pm	Workshop Sessions III – indicate preferences with "1" and "2"					
	T10 - Hinshaw Music, Inc. Choral Music Reading Session					
	T11 – Mendelssohn as American Hymnodist (Peter Mercer-Taylor)					
	T12 - The Well-Tempered Regional Convention (AGO Committee on Regional Conventions)					
	T13 – Growing Young Organists: Great Ideas from San Diego (AGO Committee on the New Organ					

	continued from previous page T14 – Acoustic Design and the Pipe Organ (Dana Kirkegaard) T15 – Organ Music from Czech Composers (Anita Smisek) T16 – Latin American Organ Literature (Cristina García Banegas)						
	T17 - Tune Your Pipes! Healthy Vocal Technique and War	-					
5:00 – 6:00 pm	T19 – Evensong – St. Paul's Cathedral Choir, London	Basilica of St. Mary (Wicks)					
8:00 pm	T21 – Orchestra Hall Gala Concert	Orchestra Hall					
Wednesday	June 25						
9:00 am	Indicate preferences with "1" and "2"						
	W01 - Choral Matins - St. Paul's Cathedral Choir, Londor	Basilica of St. Mary (Wicks)					
	OR						
	Workshop Sessions IV						
	W02 - The Humble, Magnificent Estey Reed Organ (John	Weaver)					
	W03 - Oxford University Press Choral Music Reading Ses	sion					
	W05 - Finale™ Made Practical for the Church Musician (J	effrey O'Donnell)					
	W06 - St. Reverbo's Organ: A Cautionary Tale on Maintai	ning Your Organ (David Engen)					
	W07 - The Marilyn Mason Music Library of Commissioned	d Organ Music (Marilyn Mason)					
	W08 – Sacred Piano Music Reading Session (Anne Krentz Organ)						
	W09 - Leading Global Song in Worship (John Ferguson, David Hagedorn)						
	W10 – Interpreting the Organ Music of Marcel Dupré (Jeremy Filsell)						
	W11 – The Registration of J.S. Bach's Organ Works (Quentin Faulkner)						
	W12 - Panel: Commissioning New Music (John Nuechterlein, Moderator)						
	W13 – Maurice Duruflé: The Man and His Music (James E. Frazier)						
	OR						
9:30 am	W14 — Concert — Jan Kraybill Wayzata Con NOTE: Program repeat from Monday at 2:30 pm Attendance at this concert will not allow attendance at 10:15 am Workshops	nmunity Church					
10:15 – 11:30 am	Workshop Sessions V – indicate preferences with "1" and "2" NOTE: you will not be able to attend this session if you chos						
	W16 – Organ Universe: Body Building for Your Concert At (AGO Committee on Professional Networking and						
	W17 - Augsburg Fortress Choral and Organ Music Readin	ng Session					
	W18 – AGO Performance Competitions (NYACOP and RCYO): Primer and Panel (AGO Committee on Competitions and New Music)						
	W19 – Sibelius™ & Pro Tools™—Software Programs for Recording and Notating Your Music (Robin Hodson)						
	W20 - Juried Papers on Messiaen (AGO Committee on Co	ontinuing Professional Education)					
	W21 – Composers Forum: Writing for Today's Audience (J	John Nuechterlein, Moderator)					
	W22 – Sunday Comes Every Seven Days (Peggy Johnson)						
	W23 - Sigfrid Karg-Elert: Exploring the Aesthetics of His	Organ Music (Elke Voelker)					
	W24 – Conducting from the Console (Marilyn Keiser)						
	W25 - Ethnic Percussion in Worship (David Hagedorn)						
	W26 – French and Spanish Baroque Organ Music of the S (Marie-Bernadette Dufourcet Hakim)	Seventeenth and Eighteenth Centuries					
	W27 - Presenting PipeWorks: Preparing for the Future (P	hil Asgian, Melanie Ohnstad)					
	W28 - Transposition and Modulation — Musicianship and Skills (Dean Billmeyer, Kenneth Grinnell, AGO Cor						
	W29 - After the Prelude—Handbells in Worship Leaders	hip (William H. Mathis)					

1:30 & 3:00 pm	Two Concerts – indicate preferences with "1" and "2"				
	W31 – Concert – Peter Sykes St. Mark's I		Episcopal Cathedral (Welte/Moeller)		
	W32 – Concert – Jelani Eddington	Plymouth C	Plymouth Congregational (Holtkamp)		
	W33 - Concert - Todd Wilson Hennepin A		Avenue United Methodist (Sipe)		
4:15 pm	W35 – Annual Meeting	Central Luti	heran (Casavant)		
8:00 pm	W37 – PipeDreams Live!	Wooddale C	Wooddale Church (Visser-Rowland)		
Thursday, .	June 26				
8:30 am	NOTE: Repeated at 10:30 am – indicate preferences with "1" and "2"				
	Z01 Concert – Rachel Laurin		Univ. St. Thomas Chapel (Kney)		
	Z02 Concert – Marie-Bernadette Dufourcet Hakim		House of Hope Presbyterian (Fisk)		
	Z03 Concert – Stewart Wayne Foster		Augustana Lutheran (GG/Rosales)		
	Z04 Concert – Jeremy Filsell		Nativity RC (Casavant)		
10:30 am	NOTE: Repeated from 8:30 am – indicate preferences with "1" and "2"				
	Z06 Concert – Rachel Laurin		Univ. St. Thomas Chapel (Kney)		
	Z07 Concert – Marie-Bernadette Dufour	rcet Hakim	House of Hope Presbyterian (Fisk)		
	Z08 Concert – Stewart Wayne Foster		Augustana Lutheran (GG/Rosales)		
	Z09 Concert – Jeremy Filsell		Nativity RC (Casavant)		
1:00 – 2:00 pm	Workshop Sessions VI – indicate preferences with "1" and "2"				
	Z11 – Choristers Guild Children's and Mixed Voice Choral Reading Session				
	Z12 - Sacred Choral Music with Instrumental Accompaniment (Carol Carver)				
	Z13 – Scandinavian Organ Music (Heinrich Christensen)				
	Z14 – Staying Pain-Free at the Console (Edmund L. Ladouceur)				
	Z15 – Playing the Songs of Zion – Spirituals and Gospel Music for Keyboard (Calvin Taylor)				
	Z16 – The Pedagogy of Improvisation: How to Teach/How to Learn (National Competition in Organ Improvisation)				
	Z17 – Adding Subtle Spice to Your Hymn Playing (Todd Wilson)				
	Z18 – Performing Handel's Organ Concertos (William D. Gudger)				
	Z19 – The Organ Works of Olivier Messiaen: Understanding the Theory behind the Art (Chris Young, AGO Committee on Continuing Professional Education)				
2:30 - 3:15 pm	Worship Service NOTE: Repeated from Monday, 11:30 am - indicate preferences with "1" and "2"				
	Z21 – Worship – Service of Psalms Plymouth Congregational (Minnesota Choral Artists)				
	Z22 - Worship - Contemplative Eastern Orthodox St. Olaf RC (Rose Ensemble)				
	Z23 - Worship - Gospel Westminster Presbyterian (T. Mychael Rambo and Freedom Train)				
	Z24 - Worship - Sephardic Jewish Temple Israel (Voices of Sepharad)				
4:00 pm	Z26 - Regional Meetings	Hilton			
7:30 pm	Z28 – Finale Concert	Cathedral of	Cathedral of Saint Paul (Aeolian/Skinner)		

The Hilton Minneapolis

Our convention hotel, The Hilton Minneapolis, is an elegant facility including a new state-of-the-art health club and high-speed wireless internet in all rooms. The convention room rate is \$138.00 per night. For reservations call 888-933-5363 or to make your reservations online, use the link on our Convention website, www.ago2008.org, under "Registration." For questions on housing or assistance with roommate referrals, contact our Housing Coordinator via email at housing@ago2008.org.

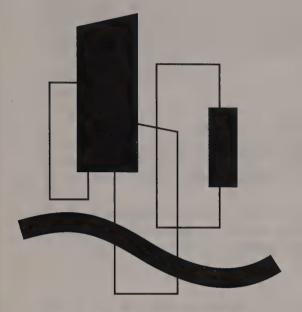
PLEASE NOTE: only 1 attendee per form. Please include all 5 pages. Make checks payable to: AGO 2008 Convention.

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Kitchener Waterloo Guelph Ontario, Canada

Come to Festival Country, July 13-16, 2008 and focus on re-imagining all aspects of music making in the church: organ, piano, keyboard, choir, and congregational song.

Waterloo Region is within close reach to many major theatre, ballet and music concerts of all kinds. Remember that many productions sell out early in the season, so be sure to act soon. Check the links on our website for ideas.

Tracker Organ Crawl

Sunday, July 13, 2008

by air conditioned coach, including a reception in the picturesque village of Glen Morris.

Warren (c.1876)
Wolff Op.8 (1973)(St.Peter's Lutheran, Cambridge) II 20/25
Kney (1977) (St. John the Evangelist, Kitchener) II 16/19

INTERNATIONAL IMPROVISATION COMPETITION

\$9,000 in prizes

Entries accepted until May 1, 2008.

Open to organists of any nationality, born after June 30, 1973.

Judges: David Briggs, Jan Overduin, John Tuttle, Barrie Cabena.



festivalotg.ca





Festival Schedule

In Waterman, Flute & Voice nes Harley, Soundscape nposition Chener City Hall Rotunda International End of acoustic and International End of ac	Improvisation Competition Semi-Finals First United, Waterloo Waterloo Region Organ Crawl 3 Tracker Organs Kney, Wolff, Warren Workshops 1 Congregational Song I Traditional Improvisation I Workshops 2 Vocal Production for Aging Voices Traditional Improvisation II Jazz Improvisation I Jonathan Oldengarm, Organ St. Andrew's Presbyterian, Kitchener Karg-Elert, Reger, Guillou, Messaien Ryan Enright, Organ	Jazz Vespers St. Peter's Lutheran, Kitchener Silent Movie: Berlin: Symphony of a City Kirk Adsett, Organ Nota Bene Period Orchestra St. Mary's RC, Kitchener Bach Multiple Keyboard Concerti
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toric St. Paul's Lutheran, chener rkshops 3 oral Anthem Reading - Lynn McRuer z Improv II dern Improv I rkshops 4 ditional Improv III dern Improv II	National Competition Winner Trinity United, Kitchener Heroic Canadian Organ Music by Laurin and Kloppers with improvisation	Daniel Cabena, Countertenor Da Capo Chamber Choir Leonard Enns, Conductor Tim Pyper, Organ Dublin St. United, Guelph Music by Cabena, Nystedt, Todd, Kalinnikov, Wadsworth, Enns David Briggs, Organ St. George's Anglican, Guelph
rning Worship rilyn Houser Hamm ckway Mennonite/ n United, Kitchener rrovisation Competition Finals Andrew's Presbyterian, chener rkshops 5 ngregational Song II o liturgical music	Workshops 7 Jazz Improv III Modern Improv III Jan Overduin, Organ, Willem Moolenbeek, Saxophone First United, Waterloo Cabena, Enns and Bedard	President's Reception Jerry Enns, hypnotist Kevin Ramassar, guitar
	rkshops 4 ditional Improv III dern Improv III dern Improv III rning Worship rilyn Houser Hamm ckway Mennonite/ n United, Kitchener rovisation Competition Finals Andrew's Presbyterian, chener rkshops 5 ngregational Song II	rkshops 4 ditional Improv III dern Improv II rining Worship rilyn Houser Hamm ckway Mennonite/ n United, Kitchener rovisation Competition Finals Andrew's Presbyterian, chener rkshops 5 ngregational Song II o liturgical music rkshops 6

APRIL 2008



Traditional Improvisation I, II, III William Wright

Over the 3 sessions we cover the creation of short interludes, improvising hymn preludes, and larger forms such as concertos, fugues, fantasias and passacaglias.

Modern Improvisation I, II, III

Jonathan Oldengarm

The three sessions will present a distillation of the most practical techniques from the 20th century French school: Dupre, Vierne, Messaien, Hakim and Guillou.

Jazz Improvisation I, II, III

Brad Moggach

We will explore various techniques, styles and the language of jazz to help take practical steps toward introducing jazz elements into your congregation's worship experience.



Congregational Song I, II

Marilyn Houser Hamm
Transcending the page

Transcending the page, going beyond melody as a defining point, the gift of song from the global church - a song that sparks the imagination and calls for improvisation. These elements and more will move us outside our comfort zone and explore ways to 'create the invitation' and enter in.



Vocal Production for Aging Voices

Victoria Meredith

This interactive session will help choir directors to understand the physiology of the aging voice and explore ways of helping singers to maintain their sound at any age.



Spirituality and Global Music

Gerard Yun

This session will explore aspects of music and spiritual practice through the ancient music of the shakuhachi (Buddist vertical bamboo flute) and its contemporary applications in Western music.



Solo Liturgical Music

Daniel Cabena

This one-hour workshop and demonstration of liturgical music for solo voice will offer a condensed survey of the repertoire, providing examples of Psalms, Masses and Canticles for solo voice from plainsong to works from the 19th,20th and 21st centuries. The focus of Mr. Cabena's presentation will be the potential of solo liturgical music to encourage renewal in the Ministry of Music.



Organ Repertoire

Joyce Knarr



This session features interesting recent organ publications that do require some work! Keyboard with instrument selections for worship that are suitable for late high school/ university level players will be included. Several different organists will participate in this session.

S



Registration Form

25

Name		
Address		
City	Province/State	Country
Postal/Zip Code	Telephone: Day	Evening
Email		
Fees: On o RCCO/AGO Member Non-member Full-time student with ID	\$225 \$275	After May 1, 2008 \$290 \$340 \$240
Registration	\$	•
Single Day x \$150	\$	(please indicate: July 14 15 16)
Banquet x \$50	\$	-
Organ Crawl* x \$50	\$	-
Tax deductible Festival Dona	tion	
Tota	l \$	
interesting tracker instrument circa 1875). The tour will incl	s in Kitchener (Kney), ude refreshments in the	the Delta Hotel, Sunday at 2:00 to see 3 Cambridge (Wolff) and Glen Morris (Warren be beautiful village of Glen Morris. or transportation? your name in the program book?
Credit Card Number:		Type: Visa MC Exp:
Name on Card:	Sindine with secure pa lete this form and send	ignature yment through Paypal at I, with payment, to:
Katherine Rochester, Registra Organ Festival on the Grand 23 Rich Ave. Cambridge, ON N1R 2A4	ar	
Povmont may be made by Vis	sa MasterCard or che	eque payable to "Festival on the Grand"

April 2008

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contact Katherine Rochester at 519-621-4530 or registrar@festivalotg.ca

FROM THE CHAPLAIN

Gregory Norton

Beyond Grief

ANDRA, an older member at First Church, lost her adult son last fall. The sudden, random nature of the car accident that prematurely ended his life and left a widow and two fatherless children shook all the members of the choir in which she sings. After some grieving, Sandra eventually resumed her regular activities at the church. Despite the wounds of grief, the heart heals—as it must. It wasn't much later that fall that there was a crisis in the career of one of the choir's younger members. Sandra was the one who was able to relate to her friend's problem, to walk alongside and to extend care. Despite her own deep sadness and grief, she found hope and healing in the act of assisting another.

Many conversations among church people these days sound like grief. We grieve the coarsening of the social fabric. We grieve the passing away of a culture that encouraged people to be involved in a community of faith. We grieve as we recall a time when children learned music in school and the population's artistic literacy was higher.

As church musicians, we too, have our own list of reasons to grieve. That we are living in a time of tremendous and rapid change is irrefutable. That these changes often challenge the commitments to which we have given our lives may sometimes justify our grieving. There are not enough good jobs that demand the best from us, and our compensation is insufficient. In too many situations, employers act unjustly toward musicians. Clergy are frequently under-educated about musical matters but are unable to restrain themselves from behaving as if they are experts. You may have your own list of griefs. Grief's many manifestations—anger, denial, etc.—are healthy and appropriate responses to injustice, loss, and disappointment. However, the heart must heal if we are to move forward. Like Sandra discovered in the story above, one way to find that healing is to choose to focus on needs beyond oneself.

This vision struck me recently as I attended a meeting that included a number of AGO chapter representatives. The many deans and officers present were each asked to report on their chapters, both its celebrations and concerns. Lots of good things were reported, but many also grieved that their local programs were not better attended or that their local membership was not larger. A report that stood out amid all this was from a chapter that had organized a fund-raiser for

diabetes. A concert was given by members of the Ogden (Utah) Chapter, and they partnered with a local diabetes organization, which sent representatives to the event and conducted screenings for anyone who wanted them. What a creative way to use music and one's artistic ability in the service of others. What an unexpected chance to expose a new audience to the organ. How inspiring to lift a chapter's eyes to see beyond its own preoccupations.

When the individual will only focus on grief, on unfulfilled longings, on what is wrong with life, depression is the result. Similarly, I believe that many of us are working in institutions that are suffering their own forms of depression because of their obsession with internal conflict and grief. But as was the case for Sandra in the story that began this article, the choice to serve others can lead to healing. Sandra still suffers when she thinks of her son and the tragic way his life ended. Life does not offer quick or easy "fixes," and no amount of "doing for others" will erase her very real pain. What is also true is that by helping to meet the needs of others she is finding hope and new life. I believe it is a path that offers our profession a way forward as well.



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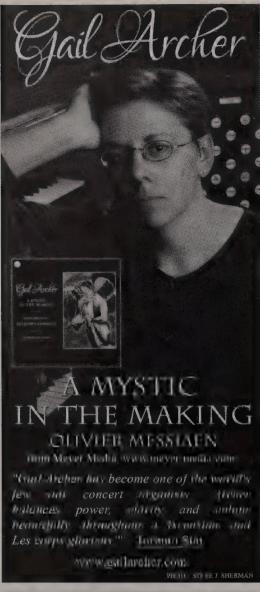
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LETTERS

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the AGO, RCCO, APOBA, or the editors of this journal. Letters accepted by the editor may be published whole or in part. Please send letters to Anthony Baglivi (abaglivi@agohq.org).

L'ORGUE MYSTIQUE

My thanks for "The Last Page" article on Tournemire's L'Orgue Mystique (Feb., p. 112). However, I would like to correct one error. Tournemire did not compose this music for a "low Mass" but rather for the principal Mass for Sundays and major feasts. This means that Tournemire's music was performed in context with the appropriate Gregorian settings for the day. In Paris, during Tournemire's time, this Mass took place at 9:00 a.m. To be sure, Tournemire's music could be played as meditative music for the "low Mass" at 11:00 a.m. in place of the choir. In France, this was referred to as "the Mass with organ recital."

For a modern reconstructed performance of any of these offices, or for more detailed information, please see my essay, "Liturgy and Gregorian Chant in L'Orgue Mystique of Charles Tournemire," in The Organ Yearbook, No. 15 (1984), pp. 60–97. The correct musical sources for all the chants are found there. My thanks to Timothy Tikker for citing this article in his important review of the Delvallee recording of L'Orgue Mystique

(August 2007 TAO, p. 69).

ROBERT SUTHERLAND LORD, PhD Professor Emeritus of Musicology and University Organist University of Pittsburgh

CONSOLE DESIGN

In his highly informative article, "Towards An Ideal (21st-Century) Console Design," in the February issue, John Gouwens had provided the reader with much food for thought. Not only is he to be commended for bringing us timely and important considerations of console design as we round the corner into the new millennium of organ evolution, but also for having done so with an ease of description and well-written discourse covering a topic that is dense at best.

Of particular interest was his mention of a design for the layout of the tops of stop columns within various division clusters on the right and left stop jams, which form a diagonal sloping away from the organist, or, as Mr. Gouwens put it, "with the highest side towards the keyboards." I have never encountered such an arrangement previously but find it fascinating. Typically on larger or-

gans in my geographic area, including the Moller organs I know, in stop groupings in which there are at least three vertical rows of stops for a given division (Pedal, Swell, etc.), the middle row will tend to be the highest or the lowest, in a kind of alternating up-anddown arrangement from side to side. That a diagonal slope, and particularly one which slopes down and away from the keyboards, could aid in facilitating the arrangement of preset groupings is an intriguing idea for consideration. I wonder what it is about the slope that fosters this facility. Is it the slope per se, such that any slope might do? Including a slope towards the keyboards? Or is there something about the way the human brain processes information, or the human eye collects and inputs spatial information that causes this particular slope arrangement to be effective?

I would also wonder if this idea was that of the builder, since I have not seen this on other Moller organs with which I am familiar? Or if this might have been at the request of the Culver Academies organist or an organ consultant for this particular organ?

While the sloping arrangement has the ability to affect the visual aesthetics of the console, I must remember that it is said "form follows function." Perhaps there are other yet undiscovered and still to be quantified benefits to this arrangement for the organist who in any given moment is called upon to add or subtract a given stop or stops from the maze of white polka dots within his or her visual field.

Again, thanks to Mr. Gouwens for bringing these considerations to the table. The photos and diagrams in the article were most helpful in illuminating the topic. Organbuilders and organists alike may take note. It is this kind of relevant discourse that, a few years hence, will cause us to ask, "Why didn't we think of this sooner?"

DAVE DAVIS Mission, Kans.

CONTEMPORARY MUSIC

With all the correspondence regarding pop music in church, as one who taught 20thcentury music off and on for 35 years, I think that calling this music "contemporary" suggests that there were no important developments in music between Debussy and John Adams. There is certainly nothing "contemporary" about it. What would be wrong about calling popular music in church "Christian Pop" to distinguish it from the much more interesting twists and turns in music since the early 20th century? Popular songs do indeed have an important place among those who want to sing simpler songs of faith than can be found in their hymnals and published supplements, but people—even church people-might enjoy knowing about the genuine contemporary music of our time.

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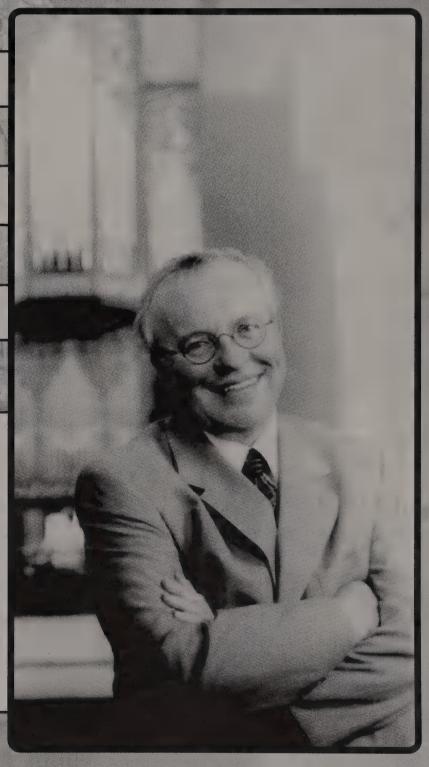
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COMMENTARY

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VOX HUMANA

The Organ as a Liberal Art

To many words have been spilled over the past years about the future viability of the organ that adding to that din suggests at best a lack of originality. Call it an occupational hazard of an organist who works in academic affairs, but thinking about options for young college organ students-to-be sparked some ideas, yet one more time, about the place of the organ in higher education.

Take the case of a hypothetical high school junior who has taken note of the organ and thinks that perhaps that instrument has some future role in learning and career. This student may have self-discovered the instrument, tried playing "at" it, taken some lessons, or attended a POE, but huge questions loom.

Chances are that such a student is a bright individual. It takes some brain power to want to decipher the multiples layers of the organ-the mechanics, the physics, the aesthetics, the style, the physical coordination. If Howard Gardner identified eight intelligences in his research, then it must take a good seven of those to succeed as an organist (we could argue which one is left out, but one cynical opinion would be "interpersonal intelligence"). Smart people-even those who play the organ—are smart in lots of ways, and there is no guarantee that, passion or not, such persons would not choose science, or math, or literature, or film, or politics, or business, or law, or medicine as the career path of choice. Such are the intractable set of choices that burden high school juniors—what about college, what will I study, where, how about my passions? Make no mistake: these existential issues are stressful for anyone, let alone teenagers.

What advice do we offer such youth? Looking around the professions, not only the academic enterprise, discloses a measurable population of folks doing very well at life's work all based upon an organ performance degree or two as an intellectual cornerstone.

Somewhere in the canon of American music education, we decreed that there is a gulf between performance experience as integral learning, inquiry, and knowledge, and a "liberal education," that misused term supposedly certifying the breadth of culture and experience gained from exposure to the great thought and writing of human experience without particular emphasis on the practical application of that wisdom. One might assert, therefore, as has the profession for

decades, that the path to a liberal education via music must be the inchoate cafeteria line of a BA degree in music. A few theory courses, some music history, a "secondary" relationship to an instrument, a simple ensemble experience and, voilà, the juices mix in the crucible along with some core requirements, language, science, and math, and the "formed" individual is ready to face

But if we dare propose that studying a musical instrument, with passion and depth, can also be the basis of a valid liberal education, then we also need to go beyond this disjointed notion of a musical education. There is nothing wrong with BA degrees in musicindeed my own campus offers this certificate—but consider the place of real music making in such a curriculum. What does learning to play the organ at a high level of skill and sophistication mean to wider intellectual process and preparation for engaging wide-flung questions?

Communication: Music is symbolic communication in the most ephemeral of ways. As sound, it lives only in memory or imagination. To intuit meaningful patterns in sound is to tackle organizational matters of

the highest complexity.

Physics: The organ is, arguably, the most complex of musical instruments, combining simultaneous sound of stunning variety and range. Even registering a simple fugue is an inquiry into the convergence of mathematics and aesthetics.

Mechanics: Figuring out the organ as a working machine teases the brain into a three-dimensional understanding of interdependent systems.

Aesthetic judgment: Some decisions result from thinking in patterns other than quantitative or qualitative as associated with

Coordination: Like a dancer, an organist must move as a single yet unconstrained muscular organism.

Cultural bindings: Bach was a representation of the essence of his society and times. So was Widor, or Messiaen, or Liszt.

Succeed at but half of these as a musician, and the seeds are sown for leadership in a range of endeavors in and out of music. These are lessons that rival the best that courses in the humanities, sciences, and allied arts have to offer, and while playing an instrument is no excuse to defer reading, studying, or earning degrees in other fields, it is also no reason to suggest that learning an instrument—to a certified stage of artful sophistication—is anything less than an intellectual enterprise and growth opportunity of the highest order.

What do engineers, physicians, college presidents, bankers, chemists, corporate executives, and airline pilots have in common? Some notables of them hold degrees in organ performance.



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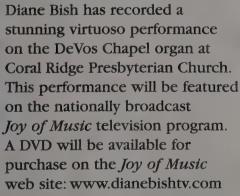
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AGO/RCCO CHAPTER/CENTRE NEWS

ALL REPORTS RECEIVED ARE PUBLISHED

 Reports (not newsletters) from chapters and centres may be sent by e-mail, fax, or regular mail to Robert Price (rprice@ agohq.org).

 Include the name of the chapter or centre, the program place and date (not day or

hour).

 An event should be reported one time only, and soon after it has occurred. Do not list future events.

 Include names of active participants who are AGO/RCCO members.

 Do not list names or descriptions of organs except when they are an essential element of the program.

Do not list the complete program of pieces

and composers, except for commissioned works or large works.

 Give information that will be helpful to other chapters or centres in planning programs

programs.

The deadline for this column was two months prior to the issue date. If your chapter/centre report does not appear, it was either too late for this issue and will appear in the next issue, or it was not received.

Photographs must be in focus. Only unmodified high-resolution TIFF or JPG files are acceptable for electronic submissions.
 Do not insert digital photos into documents (send as attachments).



Peter Beardsley and Elizabeth Dawson (presenter) at Springfield anthem-reading session (photo: Mary Jeanne Tash)



Trent Johnson at Metropolitan New Jersey dinner



Cj Sambach at Monmouth meeting



Kola Owolabi and Sr. Patricia Houlihan at Eastern New York recital

AGO CHAPTER NEWS REGION I—NEW ENGLAND

Bangor, Maine. The chapter recently awarded scholarships to Abraham Ross and Grant Batchelder for organ study during the 2007–2008 academic year. Ross and Batchelder will study with Kevin Birch of the University of Maine at Orono. Lessons will take place on the historic E. & G.G. Hook organ (1860) at St. John's Catholic Church in Bangor.

—Kevin Birch

Berkshire, Mass. Jan. 13, members met at the home of former dean Anne Marcure for a potluck supper and business meeting. After the meeting, Elizabeth Kaufer and Scott Smedinghoff, scholarship students of Edwin Lawrence, performed on the house organ. The event was arranged by Anne Marcure and Dean Lou Steigler. —Lucy Sherrill

Springfield, Mass. Jan. 27, an "Anthem Read," chaired by Peter Beardsley, was held at All Saints Episcopal Church in South Hadley (Ian McGee, host). Eight members offered favorite and useful choral pieces, including a Latin hymn, spirituals, church hymns old and new, and a contemporary arrangement of a 16th-century "Ave Maria." The selections highlighted the small size and modest abilities of many church choirs. Following the presentations, members viewed a DVD of Paul Jacobs playing Bach at the Region I Convention last summer.

—Karen Banta

REGION II—NEW YORK-NEW JERSEY Metropolitan New Jersey. Jan. 29, the chapter's annual clergy-musician dinner was held at the First United Methodist Church in Westfield. The program featured a Charlie Chaplin silent film, *Triple Trouble*, accompanied on the organ by Trent Johnson, the church's director of music.

-Yvonne Sonnenwald

Monmouth, N.J. Nov. 3, Cj Sambach, principal organist at St. Agnes Church in Clark, N.J., assisted by director of music Mary Ellen Theel, demonstrated the versatility of the church's three-manual digital Walker-Tech organ. There was an opportunity for those in attendance to play the instrument before meeting for lunch at a nearby restaurant. Jan. 5, the chapter's annual Epiphany party was held at the Lakewood home of George and Nancy Carson Harrington. After a covered-dish dinner, members enjoyed fellowship and music making on the several instruments in the Harrington home.

-Shirley Norby

Eastern New York. Jan. 20, the chapter and the Syracuse University Alumni Club of the Capital District presented composer and Syracuse University professor Kola Owolabi in recital on the recently restored Casavant organ at the Church of St. James in Albany. Dr. Owolabi told interesting historical facts about the pieces he performed. He ended the program with an improvisation based on two hymn tunes. Thanks are due to host organist Sr. Patricia Houlihan and Syracuse Alumni president and chapter member Don Ingram for organizing this event. —Edee Silva



Abraham Ross and Grant Batchelder (seated) with Bangor members Alice Mumme, Kay Eames,
Barbara Smith, and Kevin Birch

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IDEALS TO ACTION





Robin Roys entertains at Potomac dinner



James Owen (national councillor for professional development) with members at Pittsburgh meeting

REGION III—MID-ATLANTIC

Central Maryland. Jan. 6, the chapter's annual members' recital took place at the Seventh Day Adventist Church in Frederick. The organists who performed were Robert Martin, Hannah Albrecht, John Widmann, Miriam Meglan, and Wayne Wold. In addition, tenor Jonathan Goldblith sang two seasonal works accompanied by Wayne Wold on the organ.

—Michele Kimmel

Potomac, Md. Jan. 7, the chapter's annual Twelfth Night dinner was held at the Sir Walter Raleigh Restaurant in College Park. Member Robin Roys entertained with harp music during an evening of food and fellowship.

—David McCahan

Erie, Pa. Sept. 7, chapter members met at Chautaugua's Amphitheater in New York State for an "up-close-and-personal" introduction to the Massey organ, the world's largest outdoor organ. Organbuilder Mark Fischer presented some historical background for the 100-year-old instrument and spoke about its renovation and resurrection in 1992-93. Members explored the organ's chamber and had the opportunity to play the instrument at the conclusion of the meeting. Oct. 16, member Erik Meyer, cantor of Luther Memorial Church, presented a short class on "practical hymn-based improvisation." Following the presentation, a Vespers service was held at Smith Chapel, Penn State Erie the Behrend College. Eight hymns with improvised introductions, harmonizations, and interludes were played by Mr. Meyer on the chapel's 2001 Martin Ott organ and led by the singers of the Kantorie of Luther Memorial Church. Prior to the service, chapter of-



Wayne Wold, Hannah Albrecht, Robert Martin, Miriam Meglan, Jonathan Goldblith, and John Widmann at Central Maryland members' recital



Matthew Steynor, Nightingale Ngo, David Higgs, Gregory Zelek, and Christopher Harrell at Miami masterclass

ficers and board members were installed. They are Elizabeth Jo Critchfield (dean), Erik Meyer (sub-dean), Helen Osterberg (treasurer), and Kathrine Swanson (secretary).

—Kathrine Swanson

Pittsburgh, Pa. Jan. 28, chapter members, with clergy as guests, met at Trinity Episcopal Cathedral to hear Amy Munoz, winner of the Pittsburgh Concert Society Organ Auditions (cosponsored by the chapter) play her audition pieces. Following her performance, James Owen, National Councillor for Professional Development, discussed communication among worship leaders, and conducted a copyright quiz. —Stanley E. Yoder

Charlottesville-Albemarle, Va. Jan. 8, chapter members presented a recital of Advent, Christmas, Epiphany, and general music at St. Paul's Memorial Church in Charlottesville (Albrecht von Gaudecker, host). Sub-dean Ginny Chilton assisted in arranging the program. Dean Alice Layman opened the recital by expressing sorrow at the deaths of two chapter members, Jeff LeDuc (First Presbyterian Church) and R.J. Lawton of Waynesboro, Va. Performing were Ginny Chilton, David Norfrey, Alice Layman, Barbara Taylor Moore, Albrecht von Gaudecker, Bruce Keith, James Sivley, Gloria Johnson, and Oliver Wolcott. A reception followed in the church's Parish Hall. —James E. Sivley

Lynchburg, Va. Sept. 21, members attended a concert at St. John's Episcopal Church sung by the internationally known 40-voice choir, Gloriae Dei Cantores (from Cape Cod, Mass.), led by director Elizabeth C. Patterson. Members also attended a workshop on the performance of chant presented by members of the choir. Oct. 23, a program coordinated by Bill Greene brought members together at Heritage United Methodist Church to share favorite organ music. Members who participated were Ann Coulter, Susan Batten-Bell, Kenneth Taggart, Bob Blevins, Johnson Scott, Sandra Matthes, and Bill Greene. In November, members attended a recital played by Janette Fishell at Randolph College. Dr. Fishell is professor of music at East Carolina University in Greenville, N.C

—Sonna Seipp

REGION IV—SOUTHEAST

Miami, Fla. The chapter's fall season continued with the South Florida Hymn Festival, co-hosted with the Fort Lauderdale Chapter. More than 130 singers from area churches convened at the First United Methodist Church in Coral Gables for a rehearsal with David Cherwien, who wore the many hats of guest clinician, conductor, and organist. A festival service the following night drew a large and enthusiastic congregation, and inspired the attendees as well as the choristers and organists, who in particular learned much about hymn improvisation and choral accompaniments. A hands-on improvisational workshop was also included in the three-day event. Less than a week later, David Higgs, professor of organ and chair of the Organ and Historical Keyboards Department at the Eastman School of Music, conducted a masterclass. Members Matthew Steynor, Nightingale Ngo, Gregory Zelek, and Christopher Harrell performed for Mr. Higgs's comments. The chapter's Christmas celebration included a special event, the 100th birthday of member Katharyn Crowder. -Dennis Janzer

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Space Coast performers (front row) Ken Marshall, Tom Taylor; (middle row) Joan McMahon, Lori Taylor; (back row) Robert Lamb and Bob Hague



Wilmington Hymnfest participants

Pensacola, Fla. Jan. 18-20, the chapter partnered with Music at Christ Church and the First United Methodist Church to present the "Second Pensacola International Organ Festival and Workshops." The weekend began with a Friday evening concert performed by the Duo Majova (Marnie Giesbrecht and Joachim Segger) at the First United Methodist Church, and concluded with a Sunday afternoon concert played by Jan Kraybill (Region VI councillor) at Christ Church. On Saturday morning, Dr. Kraybill conducted a hands-on workshop ("Organ Music for a Diverse Worship Community") in which she demonstrated numerous techniques for incorporating traditional, historic, contemporary, international, and local cultural styles into worship services. On Saturday after-

noon, Marnie Giesbrecht and Joachim Segger presented "The Unlikely Marriage of Organ and Piano," a workshop exploring and demonstrating how this combination can enhance congregational singing. They also looked at repertoire and arranging for the combination of organ and piano, particularly as related to Prelude, Offertory, and Postlude.

—J.O. Love

St. Petersburg, Fla. Jan. 15, members met at Central Music in Clearwater for a "favorite organ CD" listening program. A variety of solo recordings were heard as well as several that included choirs and orchestra. One interesting recording was of the Ruffatti organ at Davies Hall in San Francisco with the San Francisco Symphony. Members also heard



Marnie Giesbrecht, Joachim Segger, and Jan Kraybill (Region VI councillor) at Pensacola "International Organ Festival and Workshops"

recordings of member Robert Todd at the organ of the Cathedral of St. Jude the Apostle in St. Petersburg, with choir and handbells, and member Carroll Thomas Andrews at the organ of St. John Vianney Catholic Church in St. Petersburg Beach. The group also had the opportunity to inspect a new CD recording device that has the capability of live multitrack digital recording for home and church applications. The evening ended with refreshments and fellowship. The event was hosted by Tim Newby and Cathy Blanchard.

—Patricia A. Ifft

Space Coast, Fla. Jan. 20, a "What If Victor Borge Had Been an Organist?" members' concert was held at Suntree United Methodist Church. Members Thomas Taylor and Ken Marshall played organ, piano, and harpsichord pieces with a little Victor Borge humor. Mr. Taylor asked the audience to supply random notes for a song that he improvised. Bob Hague improvised on Victor Borge's "Phonetic Punctuation." Soloists Joan McMahon, Robert Lamb, and Lori Taylor sang "Not Getting Married" from Stephen Sondheim's Company to portray the big challenges that church organists have in accompanying singers with all sorts of "qualifications." The proceeds of the concert benefited a local charity. —Barbara Burgess

Wilmington, N.C. Jan. 13, the chapter presented a Hymnfest at St. Matthew's Lutheran Church (Bill Glisson, host). Hymns and organ selections based on the hymn tunes were played by nine chapter members (Dean Sara Bryant, Bill Glisson, Doug Leightenheimer, Rachel Mann, Ryan Blake, Lani Beuerman, Carol McKean, Bill Remele, and Zollene Reissner) and guest flutist Carter Jewell. The music, which represented the seasons of the Church Year, was composed by Bach, Pachelbel, Dunstable, Armstorff, Vaughan Williams, Willan, Martin, Burkhardt, Held, and Duruflé. —Zollene Reissner

Columbia, S.C. Jan. 22, members met for dinner at Union United Methodist Church in Irmo, S.C. Susan Hegberg, retired professor of organ at Susquehanna University, shared the results of her extensive research on "organ music by women composers." She spoke briefly about the selected composers, performed some of their works, and distributed a list of publications available for purchase.

—Frances Webb









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Gayle Wade, Miriam Turner, and Bill Searcy at Spartanburg party



Members Kelly Kramer, Sarah Hawbecker (Region IV councillor), the Rev. Nancy O'Shea, and Jane Scharding Smedley at Memphis meeting



Patty Denmark (sub-dean), Joby Bell, and David Runner at Northeast Tennessee-Southwest Virginia recital





Anthony Williams at Nashville program

Spartanburg, S.C. Dec. 10, the chapter's annual holiday party was held at the home of Diane Pickens. After a festive potluck dinner, members gathered around the piano to hear a lighthearted four-hand rendition of seasonal tunes performed by Miriam Turner and Gayle Wade. They were soon joined by everyone for a sing-along of Christmas favorites.

—William W. Burns

Memphis, Tenn. Jan. 7, the chapter's meeting was held at St. Peter Catholic Church (Jane Scharding Smedley, host organist-choirmaster). The theme was "A Dinner for Musicians and Their Clergy: Why AGO?" A Greek meal prepared by chapter member Kelly Kramer set the stage for an evening of camaraderie and discussion of the benefits of music and liturgy reinforcing each other in worship. Regional Councillor Sarah Hawbecker spoke to the group on the importance of the AGO and emphasized resources available to assist church musicians in their careers and education. The Rev. Nancy O'Shea, the chapter's chaplain, also spoke, reiterating the importance of the relationship between musicians and clergy. Members and clergy in attendance were given the opportunity to share stories and suggestions for success in working together. —Eva McPeters

Nashville, Tenn. Jan. 7, members met at Brentwood United Methodist Church for a program on organ music by composers of African American descent presented by member Anthony Williams of Fisk University. Included in Dr. Williams's lecture/demonstration were selected works of composers Florence Price, William Grant Still, and John W. Work. —Dawn Seidenschwarz

Northeast Tennessee–Southwest Virginia. Oct. 16, Joby Bell, college organist and professor of music at the Hayes School of Music, Appalachian State University in Boone, N.C., played a recital in Seeger Memorial Chapel at Milligan College, near Johnson City, Tenn. The recital was cosponsored by Milligan College and the chapter. Prior to the recital, members and friends enjoyed meeting Bell during a catered meal at the college. Chapter member David Runner and Bell are treating their respective communities to a "bench exchange" this year. Runner, college organist and professor of music at Milligan College, will play a recital at Appalachian State University on April 6.—Marcia Cooper

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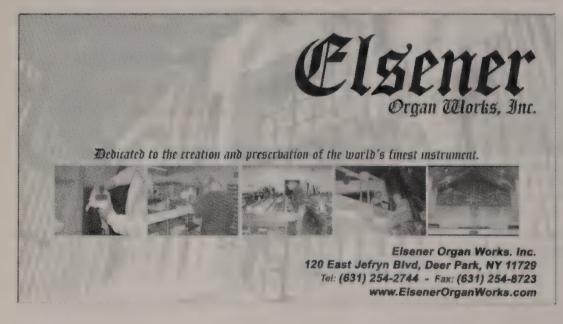
Southern Indiana members David K. Lamb, Mary Vessels, Judith E. Miller, and John Buckel at St. Ann and Holy Trinity Episcopal Church in Brooklyn, N.Y.



Akron "Halloween Spook-tacular"



Cleveland picnic



REGION V—GREAT LAKES

St. Joseph Valley, Ind. Jan. 13, a panel discussion entitled "Church Music: Past, Present, and Future" was held at St. John the Evangelist Church. Philip Peter moderated the panel, which included Wishart Bell, director of music at the First United Methodist Church, South Bend; John Gouwens, carillonneur and organist at Culver Academies; and special guests David Visser, violinist and electric bass player; and Butch Whitmire, pastor of performing arts at Granger Community Church. After the panelists had spoken from their individual perspectives on church music, a lively question-and-answer session followed. —Carrie Bowie

Southern Indiana. Dec. 27-Jan. 3, several chapter members traveled to New York City for an organ crawl. Dec. 30, David K. Lamb, who organized the tour, played a recital at St. Mary the Virgin Church. Jan. 2, John Buckel, David K. Lamb, Judith E. Miller, and Mary Vessels participated in a members' recital at St. Ann and the Holy Trinity Episcopal Church in Brooklyn. Visits were made to the First Presbyterian Church, home of the Guilmant Organ School in America, where William Entriken demonstrated the organ, and the Cathedral Basilica of the Sacred Heart in Newark, N.J., with the organ demonstrated by John Miller. Members were given an opportunity to play on those organs. Other churches visited included St. Patrick's Cathedral, the Riverside Church, St. Thomas Church, and St. Bartholomew's Church, where members attended a New Year's Eve concert. Sightseeing and several Broadway musicals were also included in the activities. Jan. 5, back in Indiana, members attended a Twelfth Night Party at the home of member Susan Adams. Activites included a "pitchin" dinner, a gift exchange, and Christmas musical puzzles. —Judith E. Miller

Akron, Ohio. Oct. 26, the chapter presented its second "Halloween Spook-tacular" at St. Paul's Episcopal Church. Members who performed at the organ were Jamie Hitel, Dawn Filler, W. Robert Morrison (Canton Chapter), Terry Harsney, Lynn Frey, and Karl Harsney. Guest singers Heather Parr (soprano), Nancy Ulrich (alto), Sean Parr (tenor), and J.D. Goddard (bass) performed selections from P.D.Q. Bach's The Seasonings. Karl Harsney assisted at an electronic keyboard. Vocal solos and duets were sung by Marie Taylor (soprano) and Sean Parr (tenor). Audience sing-alongs especially composed by Terry Harsney and Gary Scott rounded out the —Karl Harsney

Cleveland, Ohio. In September, a picnic was held at a member's home on the Lake Erie Beach at Mentor Headland's. Everyone enjoyed a game of music trivia. In October, the chapter co-hosted a performance by the Winchester Cathedral Choir at the Cathedral of St. John the Evangelist (Greg Heislman, host). Chapter members assisted as greeters and with the collection of the offering. In November, member Todd Wilson invited members to attend a masterclass led by Thomas Trotter at the Church of the Covenant. The class featured Mr. Wilson's students from the Cleveland Institute of Music.

—Don Jackson

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James Kibbie (standing) with Springfield members



Lori Robb with Albuquerque members at Heights Cumberland Presbyterian Church



El Paso "Pedals, Pipes & Pizza"



Southern Nevada recitalists

Southeast Ohio. Dec. 14, the annual Christmas concert of organ music and carols was held at the Episcopal Church of the Good Shepherd in Anthens. The member organists participating were Paul Barte, David Nuss, Holly Oberle, Marsha Reilly, Janice Robison, and George Weckman. Following the concert, a brief business meeting and social time took place at the home of George Weckman.

—Janice Robison

Youngstown, Ohio. Jan. 21, members met at Temple Rodef Sholom for a program of music for organ, flute, and voice. The performers were Kathryn D. Miller (organ), Kathleen Schott (flute), and William Ambert (tenor). A wine and cheese reception was held following the program.

—Gary P. Richards

REGION VI—NORTH CENTRAL

Springfield, Mo. Jan. 26, James Kibbie, professor of organ at the University of Michigan, presented a program at First and Calvary Presbyterian Church of lesser-played but accessible organ music of Bach. Dean Daniel Hancock presided at the meeting and Subdean Jeremy Chesman introduced Dr. Kibbie. Jan. 27, Dr. Kibbie played the William C. Young Memorial Organ Recital at the church. The recital is an annual event sponsored by the church and Missouri State University with the assistance of the local AGO chapter.

—Jack Magness

REGION VII—SOUTHWEST

Albuquerque, N.Mex. Jan. 19, a chapter-sponsored organ crawl visited four of Albuquerque's most interesting pipe organs: Holtkamp (1967) in Keller Hall at the University of New Mexico (Arlene Ward, UNM faculty member); Casavant Opus 3781 (1999) at Heights Cumberland Presbyterian Church (Lori Robb, organist); Reuter Opus 2230 (2007) at St. John's United Methodist Church (Maribeth Gunning, organist); and Casavant Opus 3776 (1998) at St. Luke Lutheran Church (Frederick Frahm, director of music ministries). The host organists demonstrated their instruments and invited members to play. Lunch at St. John's was arranged by Larry Titman. At the final destination, Fred Frahm discussed recent modifications to open the organ screen and to change the temperament (Kellner/Bach).—Robert E. Seamon

El Paso, Tex. Jan. 21, after a hiatus of several years, the chapter sponsored a "Pedals, Pipes & Pizza" event. Janet Loman of New Mexico State University provided an introduction, instruction, and a closing recital. The 16 students (elementary school to high school) participating were given the opportunity to play the organs at St. Clement's Church (Visser-Rowland), St. Paul's Lutheran Church (Schantz), and the Plaza Theater (Worlitzer). Members assisting included Wanda Richardson, Jim Sperry, Rick Garven, Greta Eubanks, Johnny Johnson, Sergio Zapata, Fr. Bill Martin, Mark Baker, John Halvorsen, and Cody Herd. -Rick Garven

REGION VIII—PACIFIC NORTHWEST

Southern Nevada. Dec. 2, members presented their annual "Music for Advent and Christmas" recital at the Beam Music Center at the University of Nevada—Las Vegas. Pictured are Paul Hesselink, Dorothy Riess, Doris Francis, the Rev. Bede Parry, Cherrill Hoeft, Douglas Wilson, Allison Stewart (guest English Horn player), Alice Hohenthaner, and Bruce Behnke.

—Dorothy Young Riess

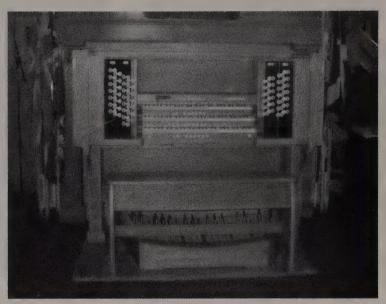
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GREAT		SWELL (Enclosed)	
Double Diapason	16	Bourdon	16
Open Diapason	8	Open Diapason	8
Stopped Diapason	8	Gedackt	8
Gamba	8	Salicional	8
Octave	4	Voix Célestes	8
Wald Flute	4	Principal	4
Twelfth	2 ² / ₃	Lieblich Flute	4
Fifteenth	2	Fifteenth	2
Mixture	IV	Mixture	IV
Double Trumpet	16	Fagotto	16
Trumpet	8	Cornopean	8
Clarion	4	Hautbois	8
Swell to Great		Clarion	4
Choir to Great		Tremulant	
CHOIR (Enclosed)		PEDAL	
CHOIR (Enclosed) Harmonic Flute	8	PEDAL Sub Bass	32
	8	Sub Bass	32 16
Harmonic Flute			
Harmonic Flute Rohr Flute	8	Sub Bass Open Wood	16
Harmonic Flute Rohr Flute Dulciana Gemshorn	8	Sub Bass Open Wood Violone	16 16
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute	8 8 4	Sub Bass Open Wood Violone Bourdon	16 16 16
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute	8 8 4 4	Sub Bass Open Wood Violone Bourdon Octave	16 16 16 8
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute Larigot	8 8 4 4 2	Sub Bass Open Wood Violone Bourdon Octave Bass Flute	16 16 16 8 8
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute	8 8 4 4 2 1 ¹ / ₃	Sub Bass Open Wood Violone Bourdon Octave Bass Flute Super Octave	16 16 16 8 8 4
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute Larigot Sesquialtera	8 8 4 4 2 1 ¹ / ₃	Sub Bass Open Wood Violone Bourdon Octave Bass Flute Super Octave Contra Fagotto	16 16 16 8 8 4 32
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute Larigot Sesquialtera Clarinet	8 8 4 4 2 1 ¹ / ₃ II 8	Sub Bass Open Wood Violone Bourdon Octave Bass Flute Super Octave Contra Fagotto Ophicleide	16 16 16 8 8 4 32 16
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute Larigot Sesquialtera Clarinet Tuba	8 8 4 4 2 1 ¹ / ₃ II 8	Sub Bass Open Wood Violone Bourdon Octave Bass Flute Super Octave Contra Fagotto Ophicleide Clarion	16 16 16 8 8 4 32 16 8
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute Larigot Sesquialtera Clarinet Tuba Tremulant	8 8 4 4 2 1 ¹ / ₃ II 8	Sub Bass Open Wood Violone Bourdon Octave Bass Flute Super Octave Contra Fagotto Ophicleide Clarion Shawm	16 16 16 8 8 4 32 16 8
Harmonic Flute Rohr Flute Dulciana Gemshorn Chimney Flute Spitz Flute Larigot Sesquialtera Clarinet Tuba Tremulant	8 8 4 4 2 1 ¹ / ₃ II 8	Sub Bass Open Wood Violone Bourdon Octave Bass Flute Super Octave Contra Fagotto Ophicleide Clarion Shawm Choir to Pedal	16 16 16 8 8 4 32 16 8



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Eugene "Pipe Screams" participants (front row) Charleynne Gates, Karen Williamson (dean), Bob Thompson, Barbara Baird, Philip Bayles; (back row) Harold Hockman, John Jantzi, Dan Rinnan, and Richard Guy



David Briggs at Seattle recital (photo: Kellie Whitlock, Kellie-Media.com)

Eugene, Oreg. Oct. 28, the annual "Pipe Screams" Halloween show was held at the First Christian Church. This event is the only fund-raiser of the year to support the broadcast of *The Organ Loft* on the University of Oregon's classical station KWAX-91.1.

Seattle, Wash. Jan. 11, the chapter helped to sponsor the first Seattle performance of David Briggs, organist emeritus of Gloucester Cathedral. Held at the First Baptist Church with its recently relocated Aeolian-Skinner organ, one of the last instruments built by G. Donald Harrison, the concert included selec-



A student tries the organ at Yakima Valley "Pedals, Pipes & Pizza"

tions by Jean Langlais (with whom Briggs studied organ in Paris), Franck, Bach, and Saint-Saëns, as well as two of his own compositions and improvisations, concluding with his transcription of Tchaikovsky's *Symphony No. 4 in F Minor*. The following day, Briggs conducted a masterclass, cosponsored by the chapter, at the University of Washington's Kane Hall with its 1990 Paul Fritts organ. Jan. 21, the Seattle and Tacoma chapters held a joint meeting at St. Matthew Episcopal Church in Auburn. The program featured two special attractions, the first being the church's 1871 E. & G.G. Hook & Hastings



Philip Riddick (dean) and Bill Entwistle at Orange County concert

two-manual, ten-rank organ, recently relocated by the Organ Clearing House, and slated to be featured at the upcoming 2008 Organ Historical Society's National Convention in Seattle. The second attraction was the evening's program, which featured a concert of organ works by local composers. Carl Kishline played his "Ever-Rolling Stream," based on the hymn tune, "St. Anne." Yvonne Hoar, assisted by Vicki Boechman on recorder, performed "A Winter's Chant." Paula M. Schmitz performed two of her compositions, "Meditation on 'All Praise and Glad Thanksgiving," and "Bag Pipe Dances," a duet for organ and vacuum cleaner. David Lepse, dean-elect of the Seattle Chapter, played Richard Lind's organ arrangement of the Catalonian melody, "Fum, Fum, Fum," as well as "Gothic Fanfare" by Lester H. Groom (his late organ teacher). The program concluded with David Dahl's "Variations on Bright and Glorious Is the Sky,' with chapter members singing the congregational parts of this Epiphany hymn. Refreshments were served at the end of the evening. —Dean Jamieson

Yakima Valley, Wash. Jan. 5, the chapter and the Yakima-Ellensburg Chapter of the Washington State Music Teachers cosponsored a "Pedals, Pipes & Pizza" event for students. Sheila Wilson, organist at St. Timothy's Episcopal Church, explained the computer cards used with the church's three-manual Allen organ. The group then traveled to Englewood Christian Church, where Dr. David Helseth, pastor of the church, gave some historical background of the 1965 Casavant. The final stop was at Central Lutheran Church, where Virginia Prochnow and Danene Knudsen performed Margaret Sandreskey's Piping at the Circus on the three-manual Austin. The students had the opportunity to play all three instruments. -Danene Knudsen

REGION IX—FAR WEST

Orange County, Calif. Jan. 13, the chapter held a members' concert featuring Dean Philip Riddick and member Bill Entwistle. Titled"A Tribute to Our Teachers," the concert was held at Geneva Presbyterian Church in Laguna Hills where Philip Riddick and Bill Entwistle are assistant organists. Mr. Entwistle's teachers were his father, Gordon Entwistle, T. Tertius Noble, Andrew Tietjen, and Searle Wright. Mr. Riddick's teachers' were Louella Englebrecht, Clarence



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Salt Lake City hymn festival participants (front row) Lora Kelley, Allan Darrington, Christopher Haacke, Scott Rowley, LeAnna Willmore, Bruce Sullivan; (back row) George Henry, Larry Blackburn, and West Willmore



Ottawa Halloween concert

V. Mader, Justin Colyar, Richard Purvis, and Lloyd E. Holzgraf. The organists performed organ works taught to them by their teachers. The concert ended with a duet, "The Stars and Stripes Forever" by John Philip Sousa, arranged by the Chenaults. A reception was held in the church hall following the concert. -Mary Knott

Salt Lake City, Utah. Nov. 20, chapter members participated in the annual Festival of Hymns, which takes place in the Assembly Hall on Temple Square. The chapter sponsors the festival as part of the year-round Assembly Hall concert series. Chapter members Lora Kelley, Larry Blackburn, Christopher Haacke, George Henry, Allan Darrington, and Scott Rowley were the participating organists; each organist played two hymns on

the 1980 Robert Sipe organ. Hymns were selected from different religious traditions to appeal to a wide audience. The audience under the direction of Mormon Tabernacle Choir member Bruce Sullivan, who served as the "choir," sang twelve hymns. The Riverton High School A Cappella choir, directed by LeAnna Willmore, sang three anthems; French hornist West Willmore joined the choir for one of the anthems.—Scott Rowley

Hamilton. Dr. Teeuwsen's presentation

RCCO CENTRE NEWS Brantford, Ont. Jan. 12, centre members met at Hope Christian Reformed Church for a lecture-recital by Christiaan Teeuwsen, chair of the Music Department of Redeemer University College in Ancaster and director of music at MacNab Street Presbyterian Church in





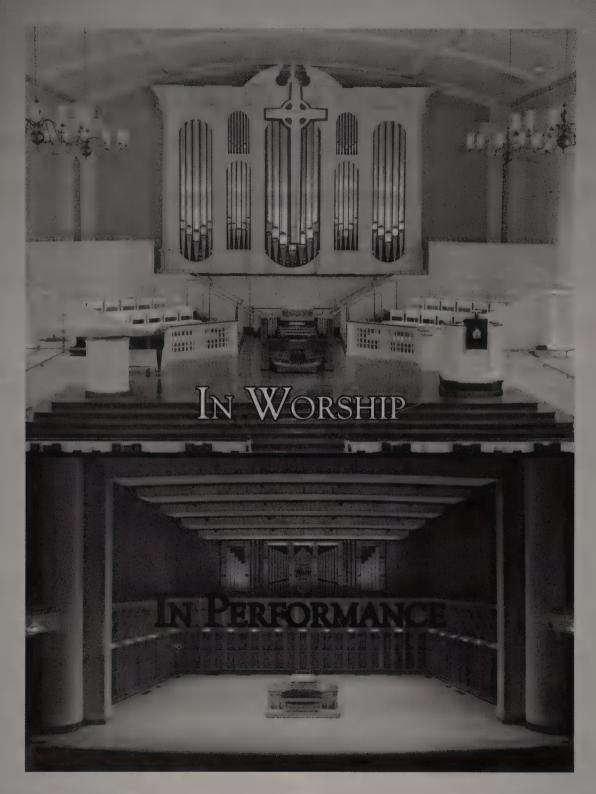


Christiaan Teeuwsen (Brantford, Ont.)

("Musical Environment of Young Johann Sebastian Bach... Influences of the Stylus Fantasticus—Young Bach meets Böhm [1698] and Buxtehude [1705]") explored the connection between Buxtehude, Bach, and Böhm, their relationship and influence on each other, and the interpretation of their music as it relates to ornaments, articulation, and passagework in free compositions. Dr. Teeuwsen discussed the different social situation then and now, and the differences in the musical rhetoric. He further developed his theme by helping contemporary listeners "hear what Bach heard," presenting new information about J.S. Bach's life. Moving to the organ, Dr. Teeuwsen demonstrated types of unusual progressions, hidden ornaments, turns, and embellishments that players of the time were expected to use to "induce a very specific state of mind in the listener." Dr. Teeuwsen concluded his presentation by inviting centre members to prepare several Bach and Buxtehude pieces and come to Redeemer University to try the techniques for themselves on the Reil organ.-David Elliott

Ottawa, Ont. Oct. 26, the centre's Halloween event, organized by program convener Ian MacKay, was held at Rideau Park United Church. CBC's Laurence Wall acted as emcee (appropriate rueful readings), with organists Tom Annand, Dianne Ferguson, Gilles Leclerc, and Robert Jones, together with baritone Stuart MacKinnon (spooky tunes, macabre melodies, and haunting harmonies) providing entertainment for members and their families, especially the dozen or so children present. Thanks to Don and Suzanne Marjerrison for the Halloween treats. Nov, 10, Rachel Laurin conducted an improvisation workshop at St. Andrew's Presbyterian Church. Eight individuals were confident enough to demonstrate their newfound techniques at the console. Members were saddened to hear of the death of the centre's longtime friend and colleague Alan Crabtree on Nov. 8 after a lengthy and courageous battle with cancer. Alan was in his 74th year and had retired to his hometown of Meaford, Ont. He was the centre's secretary in the 1970s and during his tenure was instrumental in effecting a dramatic increase in membership. In 2003, the centre honored him with a life membership, and later that year the London Centre proclaimed him "Roving Ambassador for the Organ." In 2006, Alan was honored by the Elora Festival for his volunteer work in support of their operation. —Larry Kempffer

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For organists born between July 1, 1977, and July 1, 1987

The Competition takes place in one Application stage and three Performance Rounds.

The APPLICATION process calls for applicants to present themselves for consideration as competitors with a completed application package as outlined in the Official Rules, which will be published in The American Organist, July 2008, and available for downloading from the AGO Web site after that date. One requirement of this application is a CD recording of a live, solo organ performance presented after January 1, 2008, of a Bach work and a contrasting work composed after 1770. The postmark deadline for applications is April 20, 2009.

A maximum of 25 applicants will be accepted as official competitors. They will participate in three PERFORMANCE rounds: a Recorded Round judged in strict anonymity, followed by Semifinal and Final Rounds in live competition preceding and in conjunction with the 2010 AGO National Convention in Washington, D.C. The Official Rules will provide complete details.

Recorded Round Repertoire

Dieterich Buxtehude: Praeludium in E, BuxWV 141 (any edition)

J.S. Bach: Leipzig Chorales:

Nun komm, der Heiden Heiland, BWV 659 (any edition) Nun komm, der Heiden Heiland, BWV 660 (any edition) Nun komm, der Heiden Heiland, BWV 661 (any edition)

Vincent Persichetti: Marcel Dupré:

Chorale Prelude: Drop, Drop Slow Tears (Elkan-Vogel) Symphonie-Passion, Op. 23, Movement I: Le Monde dans

l'attente du Sauveur (Alphonse Leduc)

Semifinal Round Repertoire

J.S. Bach: Fugue in E-flat (St. Anne), BWV 552/2 (any edition)

François Couperin: Messe pour les Paroisses: Offertoire sur les grands jeux (l'Oiseau-Lyre) Olivier Messiaen: Messe de la Pentecôte, Movement IV: Communion "Les Oiseaux et

les sources" (Alphonse Leduc)

Lionel Rogg: Partita sopra "Nun freut euch" (United Music Publishers)

Final Round Repertoire

J.S. Bach: Prelude in E-flat, BWV 552/1 (any edition)

Robert Schumann: Fugue on B-A-C-H, Op. 60, No. 2 (any edition)

Robert Schumann: Etude (Canon) in A Minor, Op. 56, No. 2 (any edition)

Elsa Barraine: Prelude and Fugue (No. 1) in G Minor (Durand) (Available from

Hal Leonard and at www.loisfyfemusic.com)

Herman Berlinski: The Burning Bush (H.W. Gray). (Out of print; available from AGO

Headquarters)

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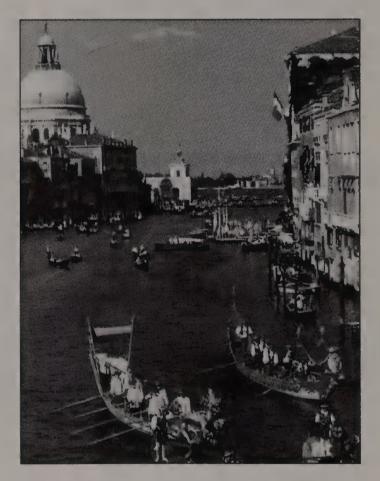
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Pipe Organ Encounter Technical

The AGO Committee on the New Organist (CONO) is pleased to announce its newest program—Pipe Organ Encounter Technical. POETech is a course for students, ages 16–23, who desire to learn the art and craft of pipe organ building. Students representing a variety of educational disciplines—fine arts, liberal arts, science, and engineering—would be invited to apply.

We anticipate that the first POETech will take place in the summer of 2009.

Organbuilders are invited to submit an application, along with a cosponsoring AGO chapter, to host this event. If you are interested, please submit information in the following areas:

- Site location, including student and faculty lodging as well as shop location
- Sample schedule
- Activities available for student recreation
- Program length
- Proposed budget

POETech would have daily sessions in pipe and chest construction, console design, tonal design, woodworking and electrical work, and would include visits to several area churches for in-depth examination of instruments. Students would acquire knowledge in the educational processes involved in pursuing a career in organizeding.

Funding for this project would come from student tuition, AGO grant money, and chapter fundraising.

For more information, contact AGO National Executive Director James Thomashower at jet@agohq.org, or contact CONO Director Denise Lanning at deniselanning@netscape.net.

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The following lists are keyed to the Revised Common Lectionary, the lectionary used today in churches of a number of denominations. In many cases, the readings—especially the Gospels—will be the same as those in the Catholic, Episcopal, and older Lutheran lectionaries, hence the inclusion of hymn numbers for those groups as well. The Scriptures are listed to aid musicians working with other lectionaries, since there might be times when readings in those lectionaries fall on different calendar dates. Hymn-tune names are bracketed and in large and small caps. Publishers are in parentheses.

HYMNAL CODES

CB = Catholic Book of Worship III

CH = Chalice Hymnal

CO = The Covenant Hymnal

CP = Common Praise

CW = Christian Worship

EH = The Hymnal 1982

EL = Evangelical Lutheran Worship

HW = Hymnal: A Worship Book

HS = Hymnal Supplement 98 (LCMS)

JS = Journey Songs (second edition)

LB = Lutheran Book of Worship

LS = Lutheran Service Book

LW = Lutheran Worship

ME = The United Methodist Hymnal

MO = Moravian Book of Worship

NC = The New Century Hymnal

PH = Psalter Hymnal

PR = The Presbyterian Hymnal

VU = Voices United

WL = Wonder, Love, and Praise

WO = Worship III

WV = With One Voice

MAY 4, 2008 **Seventh Sunday of Easter**

SCRIPTURES

Acts 1:6-14

Psalm 68: 1–10, 33–36

1 Peter 4:12-14; 5:6-11

John 17: 1-11

HYMN

A hymn of glory let us sing

CO	263	LS	493
CW	171	LW	149
EH	217/218	NC	259
EL	393	PR	141
LB	157	WO	469

HYMN

Thou, who at thy first Eucharist didst pray/ Lord, who the night you were betrayed/ At that first Eucharist before you died

CP	57	JS	826
EH	315	LB	207
EL	463	WO	733

ANTHEM

King of All Ages, Throned on High—Isom SATB/organ

(Oxford University Press ISBN #0-19-335623-6)

Offprinted from The New Oxford Easy Anthem Book (ISBN #978-0-19-353318-9)

PRELUDE

Thou, Who at Thy First Eucharist Didst Pray/ Lord, Who the Night You Were Betrayed/ At That First Eucharist Before You Died [SONG 1]—Zufall 83 Musical Gifts, Part 3, p. 400 (Darcey Press #1-889079-41-3)

POSTLUDE

A Hymn of Glory Let Us Sing [Lasst uns erfreuen]—Johnson Johnson: Music for Worship with Easy *Pedals*, pp. 26–27 (Augsburg Fortress #9780800648503)

MAY 11, 2008 The Day of Pentecost

SCRIPTURES

Acts 2:1-21

OR

Numbers 11:24-30 Psalm 104:25-35, 37 1 Corinthians 12:3b-13

OR Acts 2:1-21

John 20:19-23

HYMN

Of all the Spirit's gifts to me

CH 270 MO 598 ME 336

OR

Spirit of God within me

WO 480

HYMN

Come down/forth, O Love divine

CB	407	LB	508	
CH	582	LS	501	
CO	285	LW	162	
CP	645	ME	475	
EH	516	MO	492	
EL	804	NC	289	
HW	501	PR	313	
IS	461	VU	367	

ANTHEM

Come, Holy Ghost, Our Souls Inspire— Powell SATB/organ and flute (Paraclete Press #PPM00709)

PRELUDE

Come Down, O Love Divine [DOWN AMPNEY]—Callahan

Callahan: Pentecost Music for Manuals, p. 6 (MorningStar Music Publishers #MSM 10-540)

POSTLUDE

Holy Spirit, Ever Dwelling [IN BABILONE]—Callahan

Callahan: Pentecost Music for Manuals, p. 3 (MorningStar Music Publishers #MSM 10-540)

MAY 18, 2008 The Holy Trinity First Sunday after Pentecost

SCRIPTURES

Genesis 1:1-2:4a Psalm 8 2 Corinthians 13:11-13

Matthew 28:16-20

HYMN

All things bright and beautiful

CH	61	MO	467
CO	60	NC	31
CP	415/416	PH	435
EH	405	PR	267
HW	156	VU	291
JS	632	WO	505
ME	147	WW	767

HYMN

Lord, you give the great commission

CB	691	MO	617
CH	459	PH	523
CO	695	PR	429
CP	433	VU	512
EH	528	WL	780
EL	579	WO	470
JS	452	WV	756
ME	584		

ANTHEM

Lord, How Majestic Is Your Name—Lovelace SAB/keyboard (GIA Publications #G-5989)

PRELUDE

All Things Bright and Beautiful [ROYAL OAK]—Velde 120 More Musical Gifts, Part 7, p. 593 (Darcey Press #978-1-889079-47-9)

POSTLUDE

Maker of the Earth and Heaven [GOTT DES HIMMELS]—Heaton The Concordia Hymn Prelude Series, Vol. 25,

(Concordia Publishing House #97-5740)

MAY 25, 2008 Proper 3

SCRIPTURES

Isaiah 49:8–16a Psalm 131 1 Corinthians 4:1–5 Matthew 6:26–34

HYMN

O day of rest and/radiant gladness

EH	48	LS	906
EL	521	LW	203
HW	641	NC	66
LB	251	PR	470

HYMN

Let all things now living

CB	534	LB	557
CH	717	MO	448
CO	59	PH	453
CP	403	PR	554
CW	260	VU	242
EL	881	WO	559
JS	641		

ANTHEM

Children of the Heavenly Father—Lovelace SATB/organ (Paraclete Press #PPM00629)

PRELUDE

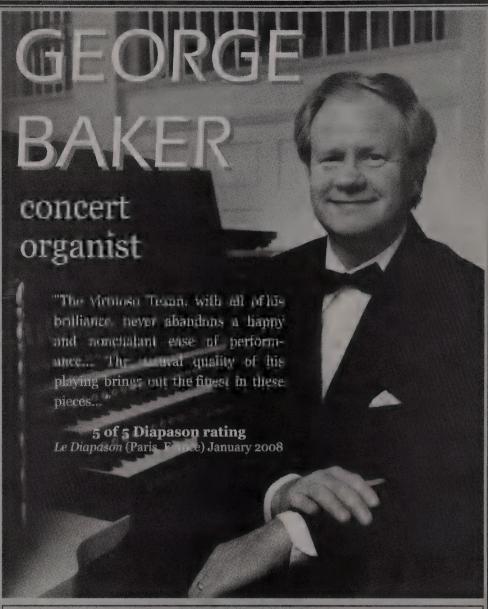
O Day of Rest and/Radiant Gladness [ELLACOMBE/AVE MARIA, KLARER]—Johns The Concordia Hymn Prelude Series, Vol. 20, p. 34

(Concordia Publishing House #97-5711)

POSTLUDE

Let All Things Now Living
[THE ASH GROVE]—Cundick
The Concordia Hymn Prelude Series, Vol. 39,
p. 31
[Concordia Publishing House #97-5857]





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Le Monde de la Musique (Nov 2007)

"[Baker] plays brilliantly where called for, caressingly, elsewhere. Bottom line: Attractive organ works, elegantly played."

Dallas Morning News (Dec 2007)

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STEPHEN PAULUS: AGO DISTINGUISHED COMPOSER 2008

TEPHEN PAULUS, this year's AGO Composer of the Year, is a delight to know. With a ready smile and an affable disposition, he is someone who will be very visible and approachable during this year's National Convention . . . because he lives in St. Paul, Minn. Born in Summit, N.J., he studied at the University of Minnesota under both Paul Fetler and Dominick Argento. In 1973, with Libby Larsen, he founded the American Composers Forum. He has been composer in residence with both the Minnesota Orchestra and the Atlanta Symphony Orchestra. His more than 50 recordings place him among the most recorded of contemporary American composers.

Stephen has always had a love for the human voice and composed his first anthem ("Lift Up Our Hearts, O King of Kings") while he was choir director at Dayton Avenue Presbyterian in St. Paul, 1967–69. "I composed

for the forces I had on hand—even if it were four tenors and an alto—just like Bach," he said. Soon after, he was asked by Dale Warland to compose a piece for the Macalester College Concert Choir and he wrote "Personals" for choir, flute, and percussion, a work based on four ads in a newspaper.

Another milestone was when Richard Vogt of the Greenwich Choral Society asked Stephen to compose an extended Christmas work; the result was "So Hallow'd Is the Time." As of this writing, Stephen has composed more than 150 choral works ranging in length from three minutes to one hour. His love of words has taken him into many realms of poetry with a special fondness for early poets, including the 13th-century mystics Hildegard of Bingen and Mechthild of Magdeburg; the English writers Christopher Smart, George Herbert, and Robert Herrick; Spanish and Mexican Renaissance poets;

and American writers including Henry Wadsworth Longfellow, Edna St. Vincent Millay, and Michael Dennis Browne, a frequent collaborator.

It is obvious that Stephen has a wide range of poetic interests, even stretching back to the eighth-century Chinese writer Li-Po. Among several works that I have premiered with the VocalEssence Ensemble Singers have been the rarified, beautiful "Meditations on Li-Po," "Love Opened a Mortal Wound," premiered at the Sixth World Choral Symposium in 2002 on words of the Mexican poet de la Cruz, and a recent little gem, "The Day Is Done," to words of Longfellow.

Organ music also has figured prominently in his compositional life with three concertos for organ and orchestra (the third will be performed at this year's National Convention) as well as eight solo organ works:

King David's Dance (for Timothy Albrecht)
Meditation on the Spirit (for John Stansell)
Organic Romp (for Timothy Albrecht)
Three Temperaments (for James Higdon)
Tocca (for Kathy Handford)
Triptych (for Nancy Lancaster)
Paean (for Todd and Anne Wilson)
The Triumph of the Saint (for Raymond and Beth Chenault)

His newest organ solo is a fanfare commissioned for the 2008 AGO Organ Spectacular by David and Cindy Vogels.

Stephen has also composed operas, orchestral works, and chamber music. His "firsts" include being the first American composer to have an opera produced at the Edinburgh International Festival ("The Postman Always Rings Twice"). He is the only American composer to have a carol commissioned for the Festival of Nine Lessons and Carols at King's College, Cambridge, England ("Pilgrim Jesus"). His beloved "Pilgrims' Hymn" was sung at President Reagan's funeral. This motet will be heard at the final concert of this year's National Convention in a spatial performance with 200 voices in St. Paul Cathedral!

And what about outside his compositional life? Stephen is married to Patty, a studio artist and teacher. They have two sons, one a college freshman, the other a freelance jazz trumpeter in New York City. Stephen also serves on the board of directors of ASCAP. And the future? He is working on a concerto for jazz ensemble and orchestra for the Minnesota Orchestra, a cello concerto for Lynn Harrell and the Grand Teton Music Festival Orchestra, a song cycle for soprano and orchestra for the Tucson Symphony, and a work for the New York Choral Society.

I am delighted to have Stephen Paulus as a longtime friend and colleague; I hope you will view his Web site to discover the marvelous list of works that await you.

PHILIP BRUNELLE
Organist-Choirmaster, Plymouth
Congregational Church, Minneapolis
Founder and Artistic Director,
VocalEssence

Chair of the Program Committee, 2008 AGO National Convention



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POE FOR TEENS

Since 1988, Pipe Organ Encounters (POEs) have introduced more than 2,000 young people to the organ through instruction in organ playing, repertoire, history, design, and construction. These regional summer organ music institutes for students aged 13—18 provide private and group instruction, opportunities for ecumenical worship, and a chance for young musicians to meet others with similar interests. Basic keyboard proficiency is required, although previous organ study is not necessary. Local POE Committees may choose to grant special consideration on an individual basis for admission of a potential registrant whose age or training differs from the guidelines.

JUNE 8–14, 2008 CENTRAL TEXAS CHAPTER Baylor University Waco, Texas

Joyce Jones, FAGO
Baylor University School of Music
One Bear Place #97408
Waco, TX 76798-7408
254-710-1417
joyce_jones@baylor.edu

JUNE 15–20, 2008 SALT LAKE CITY CHAPTER University of Utah Salt Lake City, Utah

Ingrid Hersman 5092 South Campbell Drive Salt Lake City, UT 84118 801-966-7966 hersman@sisna.com www.slcago.org

JULY 6-11, 2008 HOLLAND AREA CHAPTER Hope College Holland, Michigan

Elizabeth Claar, CAGO 67 West 19th Street Holland, MI 49423 616-392-7172 elizabeth.claar@gmail.com www.hollandago.org

JULY 13–18, 2008 CHARLOTTE CHAPTER Belmont Abbey College Charlotte, North Carolina

Patrick Pope 115 West 7th Street Charlotte, NC 28202 704-332-7746 poe@charlotteago.org www.charlotteago.org

JULY 20–26, 2008 WORCESTER CHAPTER Assumption College Worcester, Massachusetts

Frank Corbin
85 Park Avenue #4
Worcester, MA 01605
508-459-1171
fcorbin@assumption.edu
www.worcesterago.org

JULY 27–31, 2008 SEATTLE CHAPTER Seattle Pacific University Seattle, Washington

Carl Dodrill
4488 West Mercer Way
Mercer Island, WA 98040-3934
206-236-0067
carl@dodrill.net
www.agoseattle.com

POE ADVANCED

FOR TEENS

Pipe Organ Encounter Advanced is a new, auditioned, week-long summer organ program for students ages thirteen to eighteen, who are currently studying organ at a level where a rigorous and comprehensive program is more appropriate. Lessons and classes are taught by an artist faculty. Those students seeking admission will submit an unedited CD or cassette of their playing to the POEA Director for evaluation. Contact the Director for application information. Deadline for application is March 1, 2008.

JULY 6–11, 2008 LINCOLN CHAPTER University of Nebraska-Lincoln Lincoln, Nebraska

Christopher Marks
University of Nebraska-Lincoln
School of Music
108 Westbrook Music Building
Lincoln, NE 68588-0110
402-472-2980
cmarks2@unl.edu
www.agolincoln.org

POE+

FOR ADULTS

Pipe Organ Encounter Plus (POE+) is a week-long summer organ program for adults, ages 19 and older. Two tracks of instruction are offered: beginning and experienced. Beginning students are proficient pianists who will learn the basics of organ playing including technique, pedaling and registration. More experienced players will continue to expand their repertoire while gaining expertise in hymn playing, sight reading and transposition — skills which may lead to qualifying as a candidate for the AGO Service Playing certificate. All students will gain greater confidence and competence in organ playing under the guidance of an outstanding faculty.

MAY 18–23, 2008 TRI-STATE CHAPTER Colorado State University Fort Collins, Colorado

Joel Bacon
Colorado State University
1778 Campus Delivery
Fort Collins, CO 80523-1778
970-491-2431
Joel.Bacon@colostate.edu

JUNE 15–20, 2001 PITTSBURGH CHAPTER Duquesne University Pittsburgh, Pennsylvania

Mark C. Nurnberger
Bethlehem Lutheran Church
1719 Mount Royal Boulevard
Glenshaw, PA 15116-2105
412-486-0550
m.nurnberger@belc.org



AMERICAN GUILD OF ORGANISTS 2008 NATIONAL ELECTION

The election of National Officers, National Councillors, and Regional Councillors to serve on the National Council of the American Guild of Organists for the period July 1, 2008, through June 30, 2010, will take place throughout April and May. All regular, special, student, partner, and independent members of the AGO are eligible to vote and are encouraged to do so.

Voting can be completed by online ballot or by mail. To keep costs to a minimum and improve efficiency, each active voting member of the Guild is encouraged to vote electronically by accessing the AGO online ballot on the secure Internet Web site at https://www.intelliscaninc.net/organists.htm. Alternatively, votes may be cast using the postcard ballot

bound into this issue of TAO. To authenticate the legitimacy of each ballot, voters must provide their membership identification number and last name. The membership identification number can be found immediately above your name on the TAO mailing label. The ballots will be received and counted by an independent professional election management firm, Intelliscan Inc. All ballots must be submitted electronically by June 1 or returned by mail postmarked by June 1.

Results of the election will be announced and the new National Council installed at the Annual Meeting of the American Guild of Organists on June 25, 2008, during the AGO National Convention in Minneapolis.

NATIONAL OFFICERS

Vote for one in each category. *Indicates incumbent

PRESIDENT



Margaret Evans, DMA Ashland, Oregon

Professor of Music Emerita, Southern Oregon University, Ashland, Oreg.; Music Director, St. Mark's Episcopal, Medford. AGO Vice President, 2004–2008; Director of AGO Public Relations and Professional Networking Committee (Int'l Year of the Organ, Organ Spectacular); underwriter of POEs.

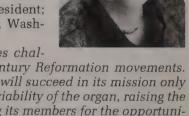
It has been a great privilege to be your vice president. We do many things well—our education programs, magazine, competitions,

professional development. We must continue to spread our passion about the organ and its music to new people. We must support our Guild in every possible way—with time, energy, and money—to keep the Guild strong for future generations.

Eileen Guenther, DMA Vienna, Virginia

Associate Professor of Church Music and Dir. of Summer School, Wesley Theological Seminary; formerly Minister of Music and Liturgy, Foundry United Methodist, Washington, D.C. Nat'l Councillor for Organizational Development; Nat'l Councillor for Professional Concerns; Nat'l Vice President; Chair, 1982 AGO Nat'l Convention, Washington, D.C.

Many feel the church today faces challenges unlike any since the 16th-century Reformation movements. The AGO also faces challenges, and will succeed in its mission only by finding new ways to increase the viability of the organ, raising the visibility of the organ, and equipping its members for the opportunities and challenges of our time.



VICE PRESIDENT



photo: Susan Wilson

Victoria Wagner, MM Boston, Massachusetts

Music Director, Trinitarian Congregational; organist, Regis College. Three terms as Region I Councillor; Executive and Budget/Finance Committees; 1990 Convention Committee; past Dean, Sub-dean, Professional Concerns Chair, Boston Chapter.

Bold initiatives in outreach and education have shown that we can impassion a new generation and raise public interest in the organ. Working at the grass roots and all levels of Guild leadership, we can build on this momentum!

John Walker, FAGO, DMA Towson, Maryland

Brown Memorial, Shadyside, Riverside churches; Peabody Conservatory; Duquesne University; Manhattan School of Music. Past Dean; Convention Coordinator (two times); Nat'l Treasurer; Dir., CORC/Task Force on New Organist; Member COPE.

My long administrative experience offers skills to the Vice President's organizational role to focus our energy, increase visibility/support for the organ, engage new

organists, and enhance the future of the organ and all who play it.



SECRETARY



J. Barbara McKelway, MFA Pittsburgh, Pennsylvania

Organist-Associate Director of Music, Community Presbyterian of Ben Avon, Pittsburgh. Past Dean, Pittsburgh Chapter; Pittsburgh POE Director, 1991; past Chairman, Organ Artists Series; Region III Convention Committees, 1987 and 1999; Director, AGO Committee on the New Organist, 1994–2001.

The Secretary works with the membership, and, if elected, I will do my best to strengthen the Guild through membership outreach and growth.

Lois Toeppner, MM Westborough, Massachusetts

Minister of Music, St. John Ev. Lutheran, Sudbury, Mass. MM, Boston Conservatory. Regional Councillor, 2000–2006; Region I Convention Chair, 1999; Registrar, Boston Chapter, 1990; PN and PR Committee, 2007–2008.

I am deeply committed to serving the needs of our diverse membership. In addition to attracting new young organists, we must reach out, welcome, respect, and sup-

port all musicians regardless of their educational level or the instruments on which they make music.



TREASURER/COUNCILLOR FOR FINANCE AND DEVELOPMENT



Calvert Johnson, DM Decatur, Georgia

Professor of Music, Dept. Chair, Faculty Executive Comm., Finance and Investment Comm., Budget Group, Agnes Scott College. DM, Northwestern Univ. Past Dean, Atlanta, Tulsa; Performances Chair, 1992 AGO Nat'l Convention. ArtReach Foundation Board.

Building relationships, funding operations, budgeting, endowment growth, diversified investment oversight, and grant writing are all skills I bring AGO from leadership roles in higher education, non-profits, and

professional organizations.

Donna Wernz, SPC, MBA Cincinnati, Ohio

Organist, Faith Lutheran. Director, Nat'l Committee on Career Dev. and Support; Region V Prof. Dev. Coordinator; Region V Workshop Presenter; Ohio District Convener; Coordinator, '95 Region V Convention; Chapter Dean. 33+ yrs. as a manager for major consumer products corporation.

My education (BS, Math, MBA) and managerial career bring a unique perspective to strengthen our financial positions. I will pro-

mote fiscal responsibility, anticipate future needs, and recommend programs that meet our objectives.



COUNCILLOR FOR EDUCATION



Joyce Shupe Kull, FAGO, CHM, DMA Arvada, Colorado

Director of Music-Organist, Grace Lutheran, Boulder; adjunct faculty (organ/harpsichord) Metropolitan State College, Denver; recitalist; conductor; Bach scholar. Past Dean, Denver; Director AGO Committee on Professional Certification.

As Councillor for Education, I would seek funding for and facilitate leadership in the delivery of innovative educational resources to the AGO membership, and vigorously pro-

mote the development of new organists and choral directors.

Kathleen Thomerson, FAGO, CHM, MM Austin, Texas

Organist-Music Director, Mount Olive Lutheran, Austin; Univ. United Methodist, St. Louis; lecturer, Southern Illinois Univ. at Edwardsville, 1972–1997. Past Dean, St. Louis, Gateway East; AGO Committee on Ed. Resources, 1996–98, chair, 1999–2003; produced three Masters videos. Published by GIA, MorningStar, Greenwood Press.

The Guild must continue attracting and encouraging young organists. POE and other programs are essential for our growth as musicians.



COUNCILLOR FOR COMPETITIONS AND NEW MUSIC



Elizabeth Naegele, AAGO, DMUS Zion, Illinois

Professor and Coordinator of Organ Instruction, Moody Bible Institute, Chicago; director of music, First Presbyterian, Waukegan, Ill.; co-chair, Gruenstein Organ Competition. Sub-dean, Chicago Chapter, 2000–2006; liaison for competitions, Steering Committee, 2006 AGO Nat'l Convention.

AGO conventions showcase two essentials for the organ's future, new music and new artists. I love all the work required to make these happen! David Vogels,* CAGO, MM Greenwood Village, Colorado

National Councillor for Professional Concerns, 1990–96; Coordinator, AGO Nat'l Convention, Denver 1998; former Dir., Task Force on the Convention Cycle; Region VI Nominating Committee; Committee on National Conventions; past Dean, Denver Chapter; former columnist, The American Organist. Editor, Sommelier Journal.

I would like to continue to improve the efficiency and visibility of our competitions while reaffirming our commitment to new music.



COUNCILLOR FOR CONVENTIONS



Dennis Elwell,* BMUS Philadelphia, Pennsylvania

Minister of Music, Overbrook Presbyterian, Philadelphia. Present Councillor for Conventions; Coordinator, Philadelphia 2002 Nat'l and 1989 Region III conventions; Dir., CONC, 2002–2006; Dean, Philadelphia Chapter, 1979–1981.

Having had the privilege of serving in this role the last two years, and working with hundreds of Guild members on more than 20 AGO conventions, I look forward to continu-

ing with them in their efforts to provide exciting, inspiring, and relevant convention opportunities.

Diana Lee Lucker, DMA Chanhassen, Minnesota

Associate Director of Music, Wayzata Community Church; Dir., Music at Wayzata Series. Executive Assistant, 2008 AGO Nat'l Convention; past Dean, Twin Cities Chapter.

The importance of competitions and conventions to our profession is enormous. Let's work together as a Guild to find ways to make the regional and national conventions more affordable for all our members. Maintaining high standards and cutting costs are a priority.



COUNCILLOR FOR PROFESSIONAL DEVELOPMENT



André Lash, FAGO, DMA Greensboro, North Carolina

Organist, Christ United Methodist, Greensboro N.C. DMA, Eastman; MM, Southwestern Baptist Seminary; BME, Pittsburg State University. In profession since 1974. Region IV Coordinator, Professional Development; past Dean and District Convener.

Our profession requires both musical and interpersonal skill. Formal training in the latter during career preparation could reduce conflict between musicians and em-

ployers. We must also continue to address existing career issues.

W. James Owen,* JD Dayton, Ohio

Organist-Music Director, Zion Lutheran, Dayton; Lawyer, Substitute Judge, and Labor Arbitrator.

It has again been a pleasure to serve as your Councillor. We have completed a major revision of the Grievance Procedures, started a column in TAO, and expanded our Web site. Sharing information is important to the development and protection of our careers. I would like to work on adding clarity and explanatory language to the Code of Ethics.



REGIONAL COUNCILLORS

Vote for one in your region only.
*Indicates incumbent

REGION I

(Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont)



Frank Corbin, DMA Worcester, Massachusetts

DMA, Eastman; MM, Univ. of Cincinnati; BM, Oberlin. Dean, Worcester; Mass.; District Convener.

As a college educator, performer, church musician, and arts administrator, I bring a broad perspective to the issues facing our profession. By promoting innovative programs and creative modes of educational outreach, I join in the Guild's efforts to foster an image of vitality and relevance to the cur-

rent and future members of our profession and to the general public.

E Lary Grossman,* SPC, MBA, PHD Hatfield, Massachusetts

Director of Music-Organist at two Roman Catholic parishes. BMus, American Conservatory of Music; MMus, Univ. of Mass.; PhD, Northwestern; MBA, National Univ. Past Dean; Director, 2007 POE; Present Region I Councillor.

It has been a wonderful honor to serve as Regional Councillor this past year and meet the real treasures of the Guild, the members! I pledge my continued dedication to each of you and to be a tireless advocate of the Guild's mission and purpose.



REGION II

(Europe, Northern New Jersey, New York)



Alfred V. Fedak, FAGO, CHM, MA Albany, New York

Minister of Music and Arts, Westminster Presbyterian, Albany, N.Y.; composer. Past Director, Professional Certification Committee; past Dean, Eastern New York Chapter; member, Program Committee, 2003 Region II Convention; former board member, Metropolitan New Jersey and North Jersey chapters; former Region II Education Coordinator; S. Lewis Elmer awards.

An active Guild membership helps to ensure an important place for the organ in today's world. Get involved!

David S. Macfarlane,* AAGO, DMA Bogota, New Jersey

Director of Music, First Presbyterian, Englewood, N.J. DMA, Rutgers; MM, Univ. of Hartford; BM, Univ. of Illinois. Past District Convener; past Dean, Metropolitan New Jersey Chapter; program chair, 1993 Region II Convention; Region II Councillor, 2004–2008.

As we move into the "Year of the Organ" I will make sure that the AGO keeps its focus on the "Year of the Organist" and addresses the needs of all of our members of every level of experience.



REGION III

(Delaware, District of Columbia, Maryland, Pennsylvania, Southern New Jersey, Virginia, West Virginia)



Jane Errera, * CHM, MA Bethlehem, Pennsylvania

Organist, Choir Director, and Clinician. Lifelong AGO member; past Dean, Lehigh Valley Chapter; Coordinator, 2001 Region III Convention; Member, Committee on Regional Conventions, 2002-2006; Regional Councillor, 2006-2008.

Our strong chapters and supportive members are remarkable in their work to advance the mission of the Guild. I hope to continue encouraging and enabling your outstanding

efforts in and beyond the International Year of the Organ.

Krista Shinew, DMA Wexford, Pennsylvania

Director of Music and Liturgy, Holy Family Catholic Parish, New Brighton, Pa.; Adjunct Professor of Music, Butler County Community College. DMA, West Virginia University; MM, Duquesne University; MM, University of Michigan; BM, Hope College. Dean of Monongahela Chapter.

I am deeply committed to creating a good work environment for church musicians. I will focus on enhanced clergy/musician re-

lationships and conflict resolution management.



REGION IV

(Alabama, Bermuda, Florida, Georgia, Eastern Louisiana, Mississippi, North Carolina, South Carolina, Tennessee)



reach programs.

Sarah J. Hawbecker,* MM Atlanta, Georgia

Organist and Director of Children's Music, Lutheran Church of the Redeemer. BM, St. Olaf College; MM, Eastman School of Music. Regional Councillor, 2004-2008; recitalist and presenter at regional conventions; past Dean, Sub-dean; POE committee and faculty.

I feel passionate about the Guild's work, and, if re-elected, would continue to guide, encourage, and assist our region's chapters in membership growth, education, and outDouglas Leightenheimer, MMUS Wilmington, North Carolina

Director of Music, First Presbyterian, Wilmington, N.C. BM, MM. Past Executive Board member and Dean of Sarasota-Manatee and Wilmington chapters; member of the Region IV RNC 2001-2003, Chairman 2003-2005.

It has been an honor to serve the Guild at the local and regional levels. Having served on the RNC, I appreciate the importance of the Regional Councillor and pledge, if

elected, to serve, support, and represent the membership of Region



REGION V

(Illinois, Indiana, Kentucky, Michigan, Ohio)



Paul T. Barte,* DMA Athens, Ohio

Organ Professor, Ohio University, DMA. Eastman. Past Dean and Ohio District Convener; current Regional Councillor; Director, three POEs at Ohio University.

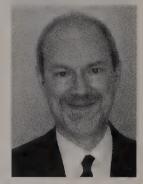
In 2006-2008, state deans' meetings have been held in all five states of the Region. Chapter efforts to promote the organ with young people, such as POEs and PPPs, have increased. These and similar outreach efforts are essential to the future of the organ.

I hope to continue to serve in 2008–2010.

Timothy Robson, MA, MSLS Cleveland, Ohio

Director of Music, Euclid Avenue Congregational UCC; Deputy Director, Kelvin Smith Library, Case Western Reserve University. Past Dean, Registrar, and current Webmaster; POE faculty; local competition judge; coordinator, 1989 Region V Convention.

The AGO is vastly diverse, and has the potential to enrich the careers of those who work in sacred music. I will strive to make the AGO welcoming to all, and to reach out to the greater community.





Additional Nomination by Write-in Petition Jeffrey R. Neufeld, MM

Elgin, Illinois

Principal Organist, Barrington United Methodist. Fox Valley Chapter board member, 2005-2008; Board of Directors, ChicAGO 2006 Endowment Fund.

Since I first joined the AGO as a student, I have been grateful for the support and guidance I received as a young person. I would continue to grow that support and involvement of our youth, as well as better educating our employing institutions on the needs of our members and young musicians.

REGION VI

(Eastern Colorado, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota, Wisconsin, Wyoming)



Joel Bacon, PHD Fort Collins, Colorado

Chair of Organ and Liturgical Studies, Colorado State University, Fort Collins. PhD, Univ. of Vienna. Sub-dean of Tri-State Chapter; director of POE and POE+ at CSU.

Bringing the organ to new audiences is a necessary priority for our region. Working with other music education and arts organizations, we can make the organ more relevant and accessible than ever in our communities.

Jan Kraybill,* CAGO, DMA Independence, Missouri

Principal Organist-Director of Music, Community of Christ Int'l Headquarters, Independence, Mo. Past Dean, many other roles; recitalist at regional and upcoming National Convention; Region VI Councillor, 2006–2008.

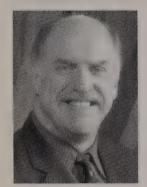
I've enjoyed the past two years serving our ten states and have learned much about the unique giftedness and challenges in Region VI. My goal is to share our gifts with the wider

community and continue to invite others to join us!



REGION VII

(Arkansas, Western Louisiana, New Mexico, Oklahoma, Texas)



Michael Bedford, AAGO, CHM, DMA Tulsa, Oklahoma

Organist-Choirmaster, Composer in Residence, St. John's Episcopal, Tulsa. BMus, BMusEd, MMus, Texas Christian University; DMA, University of North Texas; Fulbright grant for organ study, Cologne, Germany. Past Dean: Fort Worth, Colorado Springs, Tulsa.

With continued evolution of organ and church music, it is more critical than ever that we aid and inspire all chapters in pro-

viding varied and stimulating resources and programming.

Ellen M. Hart, AAGO, MSM Dallas, Texas

Active Organist in northeast Texas. BM, New Zealand; MSM, Union Theological Seminary. Past Region VII Education Coordinator; led Dallas POE in 1993; on 2003 committee; past dean, Dallas Chapter; steering committees, 1994 National, 2007 Regional conventions; AGO member since 1966.

Inspired leadership encourages young organists and serves longtime and prospective members. AGO resources/personnel can

be utilized fully to realize all the dreams of the AGO.



REGION VIII

(Alaska, Idaho, Montana, Oregon, Washington)



Dean G. Jamieson, PHD Shoreline, Washington

Organist, First Lutheran, Bothell, Wash.; educator and private instructor. Studied with David Dahl. Past Dean, Seattle; nat'l/regional conventions/POE committees

From early and continuing organ encounters in Region VIII and beyond, I aim to be a dynamic catalyst among our chapters and an informed representative to AGO. "There's no success until there are successors." I am committed to unifying our AGO goals and ideals.

Samuel Porter, AAGO, DMA Boise, Idaho

Organist-Associate Director of Music Ministry, First United Methodist, Boise; frequent recitalist and lecturer. BM, MM, and DMA in organ performance. AGO program chair, Sub-dean, and Dean, Oklahoma, Alabama.

In more than 40 years as a Guild member, I have seen many positive changes in membership and outreach. We must continue our efforts to recruit and train young musicians, and to make the Guild a more visible and important part of the American cultural scene.



REGION IX

(Arizona, Australia, California, Western Colorado, Hawaii, Korea, Nevada, Singapore, Utah)



J. Richard Coulter, SMM Los Gatos, California

Interim Organist-Choirmaster, Christ Church Episcopal, Los Altos; formerly in Los Gatos, and Berkeley, Salem, Oreg., and Virginia. BS, Univ. of Idaho; SMM, Union Theological Seminary, New York. Past Dean, San Francisco; board member in Tidewater, San Francisco, Salem, San Jose chapters. Past Pres. AGEHR (89–91).

Professional Concerns is a main interest. Being on the AGEHR board provided valu-

able experience I will use to encourage local chapters towards innovative, active AGO participation.

Frances Nobert,* DMA Whittier, California

Whittier College Organist, Professor Emerita of Music. DMA, University of Southern California; Fulbright Grant, Frankfurt, Germany. Past Dean, Pasadena Chapter; former South Coast District Convener; 2004 National Convention Steering Committee.

I am dedicated to education, fine performance, promotion of the organ in all its roles, and provision of mutual support. I advocate young organist programs and the involvement of a diverse membership.



In the FACE of a rapidly growing congregation in the late 1990s, a new sanctuary for St. David's Episcopal Church was planned to replace a smaller chapel erected in 1956. That chapel had been built in response to the postwar population surge in this mainline Episcopal parish, whose congregants for the prior 241 years had worshiped in a small stone church built in 1715, situated in a dell amid rolling hills and an ancient graveyard. Founded in 1715 by Welsh colonists, the congregation and its stone church were immortalized in 1880 by Henry Wadsworth Longfellow in his poem, "Old St. David's at Radnor," a stanza of which reads,

It is not the wall of stone without That makes the building small or great, But the soul's light shining round about, And the faith that overcometh doubt, And the love that stronger is than hate.

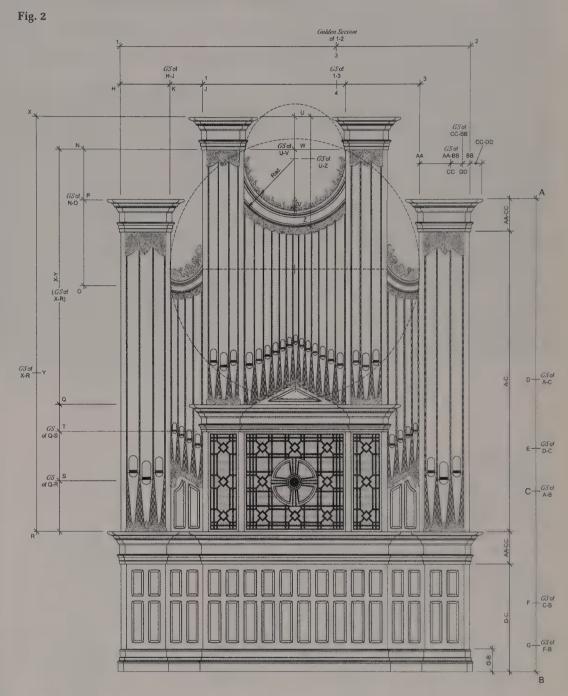
Our new chapel, designed by Atkins-Olshin-Lawson-Bell (now Atkins-Olshin-Schade) of Philadelphia, is so named to mark this new edifice as, despite its greater size, the spiritual offshoot of the old church, which remains the foundation of our parish. Seating 585, the chapel is the newest gathering point for a congregation that has long valued music. Indeed, a happy and gregarious organ committee, one of the earliest formed, had selected an organ consultant even before the building committee had settled upon an architect. Almost immediately in the planning stages, before it was possible to appoint an organbuilder, the architect, acoustician, and organ consultant worked together to promote an environment that would support congregational singing. Much credit goes to Dana Kirkegaard for important groundwork in this area.

Meanwhile, the committee joined with its talented music directors, Clair Rozier and Robert Gallagher, and consultant Jonathan Ambrosino to visit organs up and down the Middle Atlantic states, researching potential builders, poring over details of proposals, educating church members, and, in turn, benefiting from their wisdom and guidance. After settling upon Dobson Pipe Organ Builders, the parish entered into a design contract with the Iowa firm in 2003. Lynn Dobson adroitly navigated the issues of a front-and-center organ location (in which architect Sam Olshin was a key ally), gently steering the big ship of this church-building project toward an elegant yet restrained design in keeping with the region and spirit of its people. Upon completion of fund-raising, a construction agreement was formalized in March 2005. The organ arrived in February 2007, a grand ceremony during which more than 400 members helped unload the first truck. Final voicing was completed that August after many months, and David Higgs played a superb opening recital on September 23.

Spanning six years, this process has relied not only upon the talents of the Dobson crew but also the generosity of many in our congregation who supported their work. With its solid, solemn tones, grand but never grandiose, Dobson Opus 84 has become our natural partner in worship—and the pledge of this generation upon those who will follow.

Dr. Joseph Bonn, Organ Committee Chair Jonathan Ambrosino, Organ Consultant

COVER FEATURE ST. DAVID'S EPISCOPAL CHURCH WAYNE, PENNSYLVANIA DOBSON PIPE ORGAN BUILDERS



From the Organbuilder

For an organbuilder, involvement in a new church building project brings special challenges. The natural excitement of being a partner in the design process is mixed with apprehension over unknown acoustics and space. By the time we were chosen at St. David's, the parish was deep into the design process. With the historic 1715 church across the street (still with no electric lights or plumbing, although electricity does power its organ), there was great sentiment to use its Colonial architecture as a guide in the new chapel's design. That impulse was tempered by many factors: the high cost of reproducing period details, a philosophical reluctance from the architect, and differing viewpoints from the leaders within the

One of the greatest hurdles in the design of the organ came early on. The 1715 church has a chancel Palladian window. The 1950s chapel included such a window, and it was assumed that the new chapel would also have a similar feature. This conflicted with the decision that the organ would stand front and center. It was then proposed that the window could be round, but very large and low in the room, something equally in conflict with good organ design. With much study and many presentations of various designs, we were able to convince the building committee and architect to reduce the window's diameter and place it higher in the wall to allow for a more traditional arrangement of the organ.

As the plans developed, the building became increasingly simple, even austere, in



its design. Thankfully, the basic proportions of the room were kept intact, so that even though very simple, it is a beautiful space. Some initially thought the organ, with its moldings, carvings, and gilding, might be too ornate. Without the organ, however, the finished room seemed severe to many parish members, and in the end they welcomed the organ's detailing as a counterpoint to the restraint found elsewhere.

The organ case uses the golden section (a geometric ratio found to be especially pleasing by artists and architects since the Renaissance) of the dimensions of the chapel itself to derive every measurement in its design. This assures that it is in visual harmony with the room. Figure 1 shows the front elevation of the room and the organ case's placement within it. Figure 2 shows the drawing of the case with the formula for deriving important dimensions. These drawings were invaluable in establishing our rationale for the design and convincing a cautious building committee. Great credit must be given to Dr. Joseph Bonn and his committee, who served as an effective advocate for the organ throughout the entire building

In their own way, the deliberations about the tonal and mechanical design of Opus 84 resembled the architectural design process that led from the historic church to the new chapel. Though founded on traditional principles, each is a new statement for our day. The supportive acoustic and the quietness of the mechanical systems played a key role in defining the sound of the organ, not only to-

ward the end of the project during the voicing but during the tonal conception by giving the knowledge that simple, non-heroic voices would sound through the chapel with gravity and nobility. In such an environment, many contemporary church organ "must-haves" such as horizontal trumpets, solo harmonic flutes, and 32' reeds would seem vulgar. Instead, this servant-organ emphasizes thoughtful relationships between individual voices and careful chorus-building on multiple levels, yielding a versatile organ of tonal complexity and musical beauty.

Perhaps this instrument's most distinctive feature is its Choir division, which eschews Positive-like attributes in favor of true accompanimental sounds. A complete chorus of flutes from 16' to 2' is provided, along with narrow, tapered principals (Salicional 8' and Fugara 4'). A gentle Gemshorn and Unda Maris round out the flues. Three reeds built with shallots of American pattern (tapered, with long, narrow slots) easily function in mezzo solo roles, as well as offering added dimensions to accompanimental registrations.

The organ has mechanical key action and an electric stop action with multi-level combination action. The detached console of American cherry and figured mahogany is in contrast to the case, which has a light coat of paint that allows the grain of the white oak wood underneath to remain visible. The case is enriched by carvings that are painted a bittersweet orange color and gilded. The Great, Swell, and Pedal are voiced on a wind pressure of 80 mm, while the Choir is voiced on

75 mm. Wind is regulated by three large, weighted single-rise reservoirs. Overall, the organ stands a little more than 35 feet tall, and weighs about 28,000 pounds.

The organ was dedicated on September 23, 2007, with a recital performed by David Higgs of the Eastman School of Music. Inaugural season recitalists include Clair Rozier, director of music, November 18; Robert Gallagher, associate director of music, March 9, 2008; and Ann Elise Smoot, May 5, 2008.

A project such as this one could never be accomplished so successfully without the combined efforts of many people. Joe Bonn's determined efforts to guide the parish to make the right decisions were of crucial importance. Jonathan Ambrosino's vision for the project, his willingness to work with us to develop all aspects of the design, and his ability to communicate with the parish were immensely helpful and inspiring. The Rev. Frank Allen, rector of St. David's, provided valuable advice and insight. Finally, we appreciate the wonderful collaborative relationship we enjoyed with the church's musicians, Clair Rozier and Robert Gallagher, who made quiet suggestions but gave us the freedom to use our experience and judgment as a final guide. The efforts of all of these people made it possible for us to build an organ that truly suits St. David's and its people, one that will be a worthy servant of the worship life of the parish for many generations.

DOBSON PIPE ORGAN BUILDERS Lynn A. Dobson, President and Artistic Director John A. Panning, Tonal Director



St. David's Episcopal Church Wayne, Pennsylvania

Dobson Pipe Organ Builders Ltd. Lake City, Iowa Opus 84, 2007

GRE	AT (II)			CHC	OIR (I, enclosed)		
16	Principal	61	pipes	16	Bourdon	61	pipes
8	Principal	61	pipes	8	Salicional	61	pipes
8	Hohl Flute	61	pipes	8	Gemshorn	61	pipes
8	Gamba	61	pipes	8	Unda Maris (GG)	54	pipes
4	Octave	61	pipes	8	Lieblich Gedeckt	61	pipes
4	Spire Flute	61	pipes	4	Fugara	61	pipes
23/3	Twelfth	61	pipes	4	Recorder	61	pipes
2	Fifteenth	61	pipes	2	Flageolet	61	pipes
13/5	Seventeenth	61	pipes	8	Trumpet	61	pipes
2	Mixture IV	244	pipes	8	Clarinet	61	pipes
8	Trumpet	61	pipes	8	Vox Humana	61	pipes
4	Clarion	61	pipes		Tremulant		I. I.
	Swell to Great		1 1		Swell to Choir		
	Choir to Great						
				PED.	AL		
SWE	LL (III, enclosed)			32	Contra Bourdon	32	pipes
8	Diapason	61	pipes	16	Principal (Gt.)		
8	Bourdon	61	pipes	16	Violone	32	pipes
8	Viola	61	pipes	16	Subbass (ext. 32)	12	pipes
8	Voix Celéste (CC)	61	pipes	16	Bourdon (Ch.)		
4	Octave	61	pipes	8	Octave	32	pipes
4	Harmonic Flute	61	pipes	8	Violoncello (ext. Violon	e) 12	pipes
23/3	Nasard	61	pipes	8	Gedeckt (ext. 32)	12	pipes
2	Piccolo	61	pipes	4	Choralbass	32	pipes
1%	Tierce	61	pipes	16	Trombone	32	pipes
2	Mixture III	183	pipes	8	Trumpet (Gt.)		
16	Bassoon	61	pipes	4	Clarion (Gt.)		
8	Trumpet	61	pipes		Great to Pedal		
8	Oboe	61	pipes		Swell to Pedal		
4	Clarion	61	pipes		Choir to Pedal		
	Tremulant						
				42 V	oices • 49 Stops • 47 Ranks	2 ,7	'51 Pipes

MIXTURE COMPOSITIONS

GREAT <u>C1</u> 15	<u>C13</u> 12	<u>G#33</u> 8	<u>G#45</u> 1
19	15	12	8
22	19	15	12
26	22	19	15
SWELL			
<u>C1</u>	<u>G#21</u>	<u>E41</u>	
15	12	8	
19	15	12	
22	19	15	

DOBSON PIPE ORGAN BUILDERS

William Ayers	John A. Panning
Abraham Batten	Randall Pepe
Kent Brown	Kirk P. Russell
Lynn A. Dobson	Robert Savage
Lyndon Evans	Meridith Sperling
Randy Hausman	John A. Streufert
Dean Heim	John H. Thieszen
Donny Hobbs	Sally J. Winter
Arthur Middleton	Dean C. Zenor
John Ourensma	

Installation assistance provided by Richard Frary of Czelusniak et Dugal Inc. and Randall Karstens.

Photography by Wm. T. Van Pelt Copyright © 2008 Wm. T. Van Pelt

PIPINGS

Material may be submitted via regular mail or e-mail to Todd Sisley, tsisley@agohq.org. Photographs must be in clear focus. Only unmodified high-resolution TIFF or JPG files are acceptable for electronic submissions. Do not insert digital photos into documents or e-mail (send as attachments). The deadline for this issue was February 1, 2008.

APPOINTMENTS



Robert Hovencamp, organistchoirmaster, St. Edmund's Episcopal Church, San Marino, Calif.,

where he will play the Aeolian-Skinner organ, Opus 1323 (III/44), currently being restored and enlarged by Rosales Organ Builders. He will also oversee a new concert series upon the completion of the project. Mr. Hovencamp was formerly associate organist of Beverly Hills Presbyterian Church.



Harry Lyn Huff, minister of music, Old South Church, Boston, Mass., where he plays the 1921 E.M. Skinner organ, Opus 308, conducts the Old South Choir, and supervises the church's ex-

tensive music program, which includes a jazz ministry, the Old South Ringers, and numerous concerts. He is also music director and lecturer on ministry at the Harvard Divinity School and chapter organist at the Memorial Church, Harvard University. Before relocating to Boston in 2004, Mr. Huff spent 26 years in New York City as a keyboard artist and conductor, serving in positions at Calvary Episcopal Church, Union Theological Seminary, St. Paul's Chapel, Columbia University, Temple Shaaray Tefila, Aaron Copland School of Music, Queens College, CUNY, and for the St. George's Choral Society. In addition to collaborations with Jessye Norman and Meredith Monk, Mr. Huff's discography includes recordings of the organ music of Calvin Hampton and Chris DeBlasio, for whom he serves as musical executor. Harry Huff presented the American premiere of Philip Glass's Voices for Organ and Didgeridoo with Aboriginal didgeridoo player Mark Atkins, for the 2001 Lincoln Center Festival.

William Bradley Roberts has been appointed professor of church music at Virginia Theological Seminary (Episcopal) in Alexandria, Va. He leaves the position of director of music ministry at St. John's Episcopal Church, Lafavette Square, Washington, D.C., which he held for just over five years. Roberts previously served in similar positions in Tucson, Ariz., Newport Beach, Calif., Louisville, Ky., and Houston, Tex. He is a composer with works published by Augsburg Fortress, GIA, Paraclete, St. James Music Press, and Selah. Roberts is on a task force for the 2010 National AGO Convention in Washington, D.C.

RETIREMENT

Michele Johns, as director of music at Our Lady of Good Counsel Roman Catholic Church in Plymouth Mich. During her 22-year tenure at the 2,700-family parish, Dr. Johns developed the music ministry into a program of six handbell choirs, 22 cantors, and an 80-voice mixed chorus, aided by a staff of music assistants. She also oversaw the design and installation of the church's III/43rank Casavant organ. The Counsellors Chorale Touring Choir, under her direction, visited ten European countries during five tours to present concerts and take part in liturgies using the language of the country as well as Latin and English. Michele Johns continues her position on the adjunct faculty of the University of Michigan School of Music,

6ummerS ng 2008



Michael Driscoll



Nicholas Ayo, esc Retreat Master



Karen Kirner Piano, Handbells





Don LaSalle, S.M.M. Liturgical Year





Michelle Rego Keyboard



Vocal Pedagogy





Conducting



Theo of Ministry



Enculturation



Co-Director; Guitar

Renew your craft. Renew your prayer.

July 7-18, 2008

A comprehensive, twelve day program co-sponsored by the University of Notre Dame's Department of Theology, Center for Liturgy, and Office of Campus Ministry.

- A graduate course in Liturgical Year or Theology of Ministry.
- · Applied musical skills in organ, piano, guitar, voice, and choir.
- Daily spiritual conferences.
- Morning Prayer, Evening Prayer, and Eucharist.

Partial scholarships available for all first-time participants, underwritten, in part, by a generous gift from the J.S. Paluch Company/World Library Publications, proud sponsors of this program.

Space is limited to 50 candidates! Applications available online: liturgy.nd.edu/summersong/

Spring application deadline: April 15, 2008



UNIVERSITY OF NOTRE DAME











Theater, and Dance in Ann Arbor, where she teaches courses in church music skills. She also is a member of the Prism Duo (organ and horn) with her daughter, Kristen Johns, of the Valdosta (Ga.) State University music faculty.

HONORED

Mary Richards, SPC, on January 27, 2008, with a celebration of music by the First Presbyterian Church in Great Falls, Mont., in recognition of her 38 years of service as organist. The Rev. Stephen Hundley bestowed on her the title organist emeritus. The featured guest was Mark Anderson, a former piano student of Mrs. Richards who now serves as organist-choirmaster at the Pres-



byterian Church of Chestnut Hill in Philadelphia, Pa. An awardwinning composer, Dr. Anderson is a past dean of the Philadelphia AGO Chapter. The celebration began with introductions by the Rev. Hundley and Gordon Dahl (director of music). Pam Kampfer, a close friend and music colleague of Mrs. Richards, shared stories of Mary's life that elicited both laughter and tears. The stories included an account of how Mary and her husband Gordon first came to Great Falls in 1960 to set up a teaching studio for piano, organ, and instrumental students. Musical selections included the hymn, "Our God, our help in ages past," with Joan Schmidt (organ) and John Gemberling (trumpet). Schmidt and Gemberling also played David N. Johnson's "Trumpet Tune in F Major." Pianist Pam Kampfer accompanied her husband Bob Kampfer's baritone saxophone solo, "My Savior's Love" by Smith and Wilbanks, and then teamed up with Mary Richards for a piano duet version of "People Need the Lord," arranged by Mona Coalter. The celebration concluded with a recital by Dr. Anderson on the three-manual Moller organ, refurbished by René Marceau and Thomas Skyler of Marceau and Associates Pipe Organ Builders Inc. Dr. Anderson's selections included pieces by Karg-Elert, Jongen, Bach, Buxtehude, Franck, and Vierne. Pictured are Dr. Anderson, Joan Schmidt, and Mary Richards (seated).

MIXTURES

Andrew Scanlon, FAGO, recently completed an extensive concert tour of Europe, performing organ recitals in France, Italy, and Croatia during November 2007. Among the performance venues were Notre-Dame Cathedral and La Trinité in Paris, St. Paul's Within the Walls Anglican Church in Rome, and St. John the Baptist Church and First Adventist Concert Hall in Zagreb. In Rome, Scanlon collaborated with



baritone Michael Aaron Wright for two performances, and in Italy he performed the European premiere of *Confluence*, Op. 190, by Pittsburgh composer Joseph Willcox Jenkins.

Immediately following conducting engagements in Prague and an organ recital in Berlin, Alexander Frey was in Austria during the last week of November 2007, to play three concerts during Vienna's official festival commemorating the 50th anniversary of the death of the composer Erich Wolfgang Korngold. On November 25, Mr. Frey gave an opening recital of Korngold's early piano works to a capacity audience in the Haus der Musik.

Colin Andrews

Concert Organist, Lecturer, East Carolina University

"Andrews is good at establishing atmosphere"

The Gramophone

Recent and up-coming engagements:

Westminster Abbey, UK Westminster Cathedral, UK

Guest Lecturer/Recitalist, Sydney and Brisbane, Australia

St. Michael's Cathedral, Boise, ID; Norfolk, VA, AGO

University of Sapporo, Japan

Smetana Hall, Prague
Church of the Holy Apostles, NYC

Recitalist & Jury President, Felix Nowoweijski

International Organ Competition, Poznan, Poland

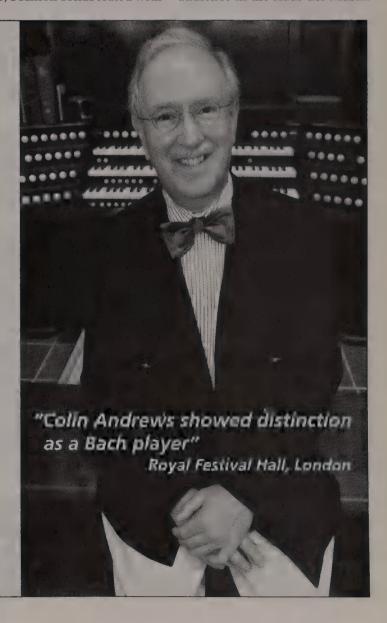
CD recording of "La Nativité du Seigneur," Loft Recordings Masterclasses on British Organ Music, VA & AZ

Please address inquiries to:

Concert Artist Cooperative:

bethzucchino@aol.com - (707) 824-5611

janettecolina04@earthlink.net (252) 752-6293





Sven-Ingvart Mikkelsen, organist at Frederiksborg Castle, near Copenhagen, Denmark, gave a workshop on Scandinavian organ music from Buxtehude to the present at the Herb Alpert School of Music (UCLA) on October 6, 2007. Mr. Mikkelsen's lecture-recital, given on the 1981 Noack organ in the school's organ studio, was a mini-anthology of

The event was attended by Korn-

gold's grandchildren and great-

grandchildren, who traveled to

Vienna from Los Angeles. Fol-

lowing the recital, Mr. Frey par-

ticipated in a panel discussion

that focused on Korngold's life

and music. Following the discus-

sion, Mr. Frey returned to the

stage to accompany Rachel Wal-

lace and Nick Dothee in a group

organ music through a Scandinavian prism and was enthusiastically received by students and Los Angeles AGO Chapter members. Pictured with Mr. Mikkelsen are Ron Sinanian (chapter dean), Patricia Teele (chapter board member), Christoph Bull (organ professor), Vincent Verga (subdean), and students. (photo: Thomas McCage)

of Korngold songs. Ms. Wallace and Mr. Dothee are students at the North Carolina School of the Arts. On November 29, the actual date of the anniversary of Korngold's death, Alexander Frey performed with the Austrian Radio Symphony in the Konzerthaus in a gala concert entitled "Hollywood in Vienna," which featured music of Korngold and the com-

The Canterbury Singers of Toledo, Ohio, sang for a week in residence at York Minster (U.K.) following Christmas. The ensemble sang for five Choral Evensongs, one Choral Matins, and one Choral Eucharist. A new setting of the Evening Canticles (Magnificat and Nunc dimittis) by the choir's resident composer,

choir will return to the U.K. in 2009.

Mark Bunce, received its European premiere at York Minster.

This was the choir's eleventh

choral tour to the U.K., and third

visit to York. James R. Metzler

(front row, left) serves as direc-

tor, and Michael Gartz (front row, right) serves as organist. The

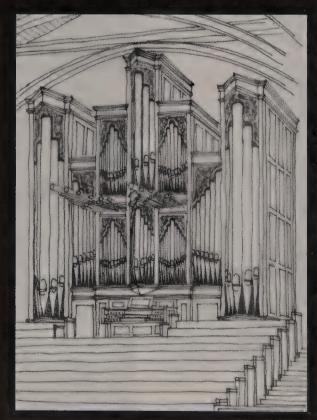
posers who were particularly influenced by him (John Williams, Jerry Goldsmith, Bruce Broughton, Max Steiner, and Hugo Friedhofer). On November 30, Mr. Frey gave a concert of music from the Broadway stage entitled "Broadway in Vienna" at the American ambassador's residence. The performance featured

music by Gershwin, Bernstein,

and Sondheim sung by Ms. Wallace and Mr. Dothee.

The Honorable Jerry Sanders, mayor of San Diego, Calif., proclaimed December 31, 2007, to be "San Diego Civic Organists Day" in the City of San Diego. The proclamation was accepted by the current civic organist, Carol

Peachtree Road United Methodist Church - Atlanta



In 2002 we completed a 72 stop foor named organ for Peochtree Road United Methodist Church in Atlanta in an interceiting double care, it was always plant that the church should have a second organ on the gallery in French Romanticatyle of donor has now come forward to make the decam partials and the new organ will be delivered to time for Christmas of the year. The second regan will be a two monoid metroment with 34 stops. Although mechanical, it will not only be play able from the main counds, but will also be able to control both organs through the general pictors of the main regan.

The specification was drawn up by John Mander in consultation with the Director of Music, Scott Atchison.

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MANDER ORGANS



Emory University in Atlanta, Ga., hosted an all-day Messiaen centennial organ fete in January 2008. Organ alumni convened from around the country for the celebration, which culminated in an organ recital of the composer's works played by the alums on the

Jaeckel organ, Opus 45, in the Schwartz Center of Performing Arts. Pictured are Dan Jaeckel (upper row, left side), alumni and graduate students, and organ professor Timothy Albrecht (upper row, right side).

Williams, at the 93rd Anniversary Concert given at the Spreckels Organ Pavilion in Balboa Park. Present at the concert was former civic organist Jared Jacobsen. Photos from the concert are available online at www.robertharrington.com/spreckels.

James E. Frazier launched his new book, Maurice Duruflé: The Man and His Music, with a reading for Twin Cities AGO Chapter members and friends at Richfield Lutheran Church in Minneapolis, Minn., on January 27, 2008. Joining Mr. Frazier at the reading was Rodger Vine of Boston, a former student of the Duruflés, who played the composer's trio for flute, viola, and piano as well as organ works. Michael Barone of *Pipedreams* moderated the question-and-answer session that followed. Mr. Frazier is organist-director of music at the Episcopal Church of St. John the Evangelist

in St. Paul, Minn. Maurice Duru-

flé: The Man and His Music is

published by Rochester Press

(www.urpress.org).

Andrew Bowen has resigned from Trinity Episcopal Church in Houston, Tex., where he served as organist-choirmaster since June 1998. At Trinity, he directed the semiprofessional Trinity Choir and planned music and liturgy for Sunday and feast day Eucharists, in addition to Compline, Taizé, and Choral Evensong services. He plans to continue work in corporate learning and development as has been his role at CenterPoint Energy, an energy delivery company in Houston.



During January 2008, Iain Quinn, director of music-organist at the Cathedral Church of St. John in Albuquerque, N.Mex., recorded a new solo CD of American organ music at Coventry Cathedral in the U.K. He also

played concerts at Westminster Abbey and King's College, Cambridge. While in Cambridge, the choirs of Gonville and Caius College (Geoffrey Webber, director) and Trinity College (Stephen Layton, director) gave the U.K. premieres of several of Mr. Quinn's choral works, including "Bless the Lord, all you his hosts," "Mirabile mysterium," "O esca viatorum," and the "Magnificat and Nunc dimittis."

St. James's Church in Richmond, Va. (Mark Whitmire, music director; Virginia Ewing Whitmire, organist) presented a hymn festival with David Flood, organistmaster of the choristers at Canterbury Cathedral, on November 3, 2007. The festival, celebrating the Feast of All Saints, included choristers from St. James's Church, Grace and Holy Trinity Episcopal Church (Elizabeth Melcher, organist-choirmaster), and the First Presbyterian Church (Suzanne Riehl, organistchoirmaster). Dr. Flood led hymns from the organ and conducted anthems by Stanford, Harris, Goodall, and Nares. In addition, he played organ music by Vierne and Mulet on the church's 62-rank Fisk. The following day he directed the 11:15 A.M. Sunday service at St. James's, conducting anthems by Pärt and

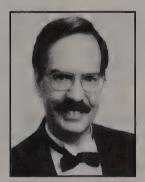
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Bullock, and playing works of Franck and Elgar. Pictured are Virginia Ewing Whitmire, David

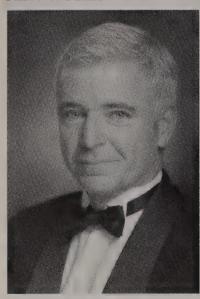
Flood, Suzanne Riehl, Mark Whitmire, and Elizabeth Melcher.

PREMIERES



Millennia Too!, Alison Luedecke, organ, gave the first performance of two movements from "Whispering Winds" for organ and oboe (or English horn) by Jon Naples. The pieces, "Calm the Storm" and "Moonshine," were performed at the First Unitarian Church in San Diego, Calif., and the First Church of Christ, Scientist, in Las Mesa on October 13 and October 28 respectively. "Calm the Storm" is written for English horn and organ; "Moonshine," featured at the AGO Midwinter Conclave in Tucson, Ariz., is scored for oboe and organ. These works are available from the composer at jonnaples08@gmail.com.

NEW WORKS



Composer, organist, and conductor Richard Webster completed nine commissioned works in 2007. Widely known for his arrangements of hymns for brass, percussion, organ, choirs, and congregations, he recently completed four new such settings: "The Church's one foundation," for the 175th anniversary of Sharon Presbyterian Church in Charlotte, N.C. (David Mayo, director of music): "Come down, O love divine" for John Blackburn, organist-choirmaster of St. Paul's Episcopal Church in Waco, Tex.; "A mighty fortress" for the Gloria Dei Lutheran Church in Houston, Tex. (Mary Voigt, director of celebration ministries) in honor of its pastor's 33 years of ministry; and "Once in royal David's city" for Christ Church in Alexandria, Va. (Jason Abel, organist-choirmaster).

In May 2007, Trinity Episcopal Church in Indianapolis, Ind. (Michael Messina, director of music) premiered Mr. Webster's new "Magnificat and Nunc dimittis" for choir and organ in memory of Paul and Mary Stewart. That same month, St. David's Episcopal Church in Roswell, Ga., premiered a new anthem, "O God, the King of Glory," conducted by Ernest Plunkett, organist-choirmaster. In December, the Aloft Choral Ensemble of Birmingham, Ala., performed the new anthem, "Thou Night of Nights," for unaccompanied SATB choir, based on the Welsh tune "Ar hyd y nos," with a new text by Gorman R. Jones, director of Aloft. The work was commissioned in memory of Joseph W. Schreiber; members of his family were present at the premiere. In honor of the 175th anniversary of the First United Methodist Church at the Chicago Temple, Webster composed a new tune, "Chicago Temple," for Brian Wren's newly commissioned text, "Thank you, God, for past and present." In August 2007, the RSCM in America commissioned Webster for a new hymn for John Harper, upon his retirement as director general of the Royal School of Church Music. The tune "Harper" is set to the Neale



Daniel Roth played a recital entitled "The Composers of Saint-Sulpice" on January 29, 2008, on the Rieger organ at the Church of the Holy Trinity (Episcopal) in New York City. The next day he conducted a masterclass for organ students of Stephen Hamilton at Hunter College of the City University of New York. The students played music by Bach, Duruflé, Franck, and Gigout. Pictured are Erica Mundy, Dr. Hamilton, Adam Singleton, M. Roth, Makiko Tarumim, David Tisbert, and Mikyoung Yhn.

text, "My Lord, my Love was crucified." The Church of the Epiphany in New York City (Elizabeth Hung Wong, organist-choirmaster) commissioned the hymn tune, "Epiphany," for a new text, "All creation shows your wisdom" by J. Snodgrass. Many of these works are slated for publication by Advent Press (www.advent-press.com). Richard Webster is organist-associate director of music at Trinity Church, Copley Square, in Boston, Mass.

CALL FOR SCORES

The San Jose AGO Chapter and Campbell United Methodist Church are sponsoring a Composition Contest for a new work for organ based on an American hymn tune. The contest, which jointly celebrates the chapter's 85th anniversary and the 15th anniversary of the III/48 Schantz organ at Campbell United, provides an award of \$500 and a premiere to be played by Gail Archer in September 2008. All composers of any age are eligible to enter. Entry is limited to one unpublished composition per composer; performance time shall be three and a half to five minutes and must be printed under the title of the piece; the composition, of medium difficulty, is to be based on an American hymn tune; if the tune is held under copyright, the composer will be responsible for obtaining permission to use any copyrighted material; the submitted manuscript must be of professional quality and legibility; four copies of the work must be submitted with the completed and signed entry form; compositions and entry forms must be postmarked by June 15, 2008. For further information and an entry form, contact Andrew Birling, Director of Music Ministries, Campbell

United Methodist Church, 1675 Winchester Blvd., Campbell, CA 95008; 408-378-3472, ext. 15; e-mail: andrewbirling@earthlink.

The American Guild of Organists 2009 Region V Convention committee announces the Marilyn Mason New Organ Music Competition. This competition was established to recognize outstanding composers of organ music. The cash awards are: first place, \$3,000; second place, \$2,000; third place, \$1,000. In addition to monetary prizes, the top three compositions will be performed as part of one of the recitals by a featured organist during the convention. There are no restrictions regarding the age or gender of the applicant. The piece is to be for organ solo at a medium to medium-difficult performance level, between five and eight minutes in length, and playable on a two- or three-manual instrument. Registrations should be indicated. It may be in any compositional style but should be functional as a prelude or postlude for worship. Each entry should be accompanied by three copies of the score with one optional corresponding recording (MIDI realizations are acceptable). The score may not be handwritten. The composer's name may not appear on the submitted materials. A sealed envelope containing the composer's name, address, phone number, and email address should accompany the entry. An accurate timing should be included. Multiple submissions by the same composer are permissible, but each entry must be submitted individually and mailed separately. There is a non-returnable entry fee of \$30 (per entry). Make checks payable to the Detroit 2009 AGO Convention.

Submitted compositions will be judged by a screening panel comprised of Dr. Mason and two other appointed local organists selected by the convention committee, and the final placement will be decided by a vote of the assembled AGO members registered for the 2009 AGO Region V Convention held in Detroit, Mich., June 28-July 2, 2009. The three winning scores and other selected scores of honorable mention may be published in a collection made available during the convention. All scores must be received by January 1, 2009. Winners will be announced by April 15, 2009. Send submissions to: Detroit AGO 2009 Convention, c/o John Repulski, Convention Chair, Christ Church Cranbrook, 470 Church Rd., Bloomfield Hills, MI 48304; e-mail: jrepulski@christchurchcranbrook.org. Additional information is available at the above contact, or through Marilyn Mason, phone: 734-764-2500; e-mail: mamstein@umich.

The Jordan International Organ Competition, founded in 2001, will be held September 19–26, 2009, at Legacy Hall at River-Center for the Performing Arts in Columbus, Ga., and will feature the hall's Orgues Létourneau

organ, Opus 60. The competition offers a first-place award of \$30,000, with artist management by Karen McFarlane Artists (for artists in the U.S. and Canada) and OrganPromotion (for those in Europe); second place: \$10,000; and third place: \$5,000; Létourneau Prize: \$5,000 (for the best performance of a newly commissioned work for organ and percussion ensemble). Participants will compete via CD and live rounds, and be adjudicated by a panel of leading international concert organists and teachers. For the first round, recordings must be received by August 1, 2008. Live selection rounds will be held in February 2009 in Leipzig, Germany, Seoul, South Korea, and Philadelphia, Pa. Stefan Engels is the artistic director, Gillian Weir is president of the juries, and Joseph Golden is the founder and executive director. All eligibility requirements, repertoire, rules, and other information are posted online at http://jic.colstate.edu.

PIPEWORK

Parkey OrganBuilders of Duluth, Ga., has completed Opus 8 and Opus 9 organs for the Church of the Good Shepherd (Episcopal), located at the top of Lookout Mountain near Chattanooga, Tenn. The new instruments re-

place the 1962 three-manual, 34rank Hillgreen-Lane organ that was installed when the church was built. Opus 8, located in the gallery, has three manuals and 37 ranks; Opus 9 is a two-manual, twelve-rank instrument located in the chancel that can be played as the Antiphonal division from the gallery organ. The tonal specifications and design were completed in cooperation with John Wigal, the church's organistchoirmaster. Opus 9 made its formal debut to the Chattanooga music community in a concert presented last October featuring Mr. Wigal and the Chamber Orchestra of Tennessee. More information is available online at www.parkeyorgans.com.

Schoenstein & Co. of San Francisco welcomed over 80 visitors to its Benicia, Calif., plant in January to hear and play the threemanual symphonic-style organ, which will be installed in Christ and St. Stephen's Episcopal Church in New York City. Visitors to the shop also had a chance to visit with the craftsmen at their work stations and view construction of organs destined for the gallery and chancel of St. James' Episcopal Church in New York City. The highlight of the afternoon was the opportunity to



meet Bert, Vincent, and Ed Schoenstein, grandsons of Felix F. Schoenstein, who founded the company in 1877. In the 1980s, Bertram came out of retirement for several years to help his brother Lawrence and new owner Jack Bethards to enlarge the firm's operations. Edward and Vincent have also been involved with the company from time to time. The three brothers were proud to see that the traditions established by their family are continuing in the 21st century. Pictured are Edward, Bertram, and Vincent Schoenstein at the Schoenstein & Co. open house. (photo: Louis Patterson)

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ENGLAND AND IRELAND ORGAN TOUR

Leslie Peart's two-week tour of England and Ireland, July 10-23, 2007, provided visits to 15 cathedrals, impromptu concerts on the instruments, and many opportunities to attend concerts and worship in London and Dublin. The first day began with a get-acquainted luncheon at our hotel, after which we visited St. George's Church and its Harrison & Harrison organ (1972), which was demonstrated by Simon Williams. Mr. Williams also demonstrated a one-manual chamber organ on loan from the Handel House, playing a few pieces by early English composers. Following his brief concert, all were invited to play favorites from Handel's concertos on the gallery organ. That evening we attended a choral concert at Westminster Abbey featuring settings of the poetry of William Blake by John Tavener, Stephen Hough, and Vaughan Williams. We all became selfavowed Anglophiles in the singing of Parry's setting of "Jerusalem" by the choir and audience, accompanied by the

Wednesday, we were privileged guests at Blenheim Palace, playing the four-manual Willis organ in the Long Library for a

couple of hours. Originally built in 1891/2 with 52 stops, the organ was a visual and aural delight. We also played a one-manual instrument in the chapel before touring the palace and gardens. In the afternoon, we traveled to Birmingham to play the organ at the recently refurbished Victorian-style Town Hall. The original four-manual William Hill instrument (1833-37) was the largest organ in England at that time, with three full-length 32' stops in the Pedal, one displayed in the impressive case front. The Tuba Mirabilis was said to be the first ever high-pressure solo reed stop. The organ was recently rebuilt by Mander.

On Thursday, we traveled through the Clwydian hills to quaint and historic Ruthin, Wales, to meet with organist Philip Smith at St. Peter's Church, which was founded in 1284. Henry Willis & Sons Ltd. recently restored the three-manual instrument. After playing the organ, we continued our journey to Holyhead to catch the ferry for Dublin, where we visited four churches on Friday and Saturday. The three-manual, 51-rank tracker at Christ Church Anglican Cathedral was designed and built in 1984 by Kenneth Jones of Ireland. The console contains beautiful inlaid woods and handscripted stop labels. Fergus Mc-Cullough was our host at St. Bartholomew's Church, another Anglican church whose interior design is unique in Ireland. Dating from 1878, it reflects Italian and Byzantine influences. The organ was built in 1887 by Gray and Davison and most recently restored by Trevor Crowe.

Friday evening we attended a concert by the National Symphony Orchestra of Ireland. The program featured Saint-Saëns's Symphony No. 3 ("Organ") played on a four-manual Kenneth Jones

organ (1991).

On Saturday at St. Patrick's Anglican Cathedral, Peter Barley helped us navigate the Willis organ of 65 stops, which is located in the triforium above the north choir stall. A beautiful spiral staircase of marble provides access. Harrison & Harrison restored the organ in 1995. Later in the afternoon, we visited St. Mary's Pro Cathedral. The organ dates from the late 19th century, with rebuilds undertaken by Hill, Willis, and Walker, most recently in 1995.

The bells of St. Patrick's greeted us on Sunday morning as we arrived for sung Eucharist, giving us another chance to hear the magnificent organ. Following the service, we traveled across the lush countryside to the west

coast of Ireland and staved overnight in Galway. The next morning we visited Galway Cathedral, built in 1957 in a medieval style with round stone arches, inlaid designs in the marble floor, and exquisite stained glass windows. The organ we played was a 1966 Rushworth and Dreaper, recently rebuilt by Trevor Crowe. Next, we traveled to Limerick to play instruments at St. John's Roman Catholic Church and the Cathedral Church of St. Mary. St. John's has the tallest spire in the country. The three-manual organ has stenciled pipes in red and gold. St. Mary's Cathedral, founded in 1168, is the oldest building in Limerick that is in daily use. Organist Trevor Selby played the four-manual organ rebuilt by Grinstead and Co., and then invited the group to play.

The next day we took a vacation from cathedrals and organs and toured the Ring of Kerry where the panorama of ocean and mountains is unforgettable. St. Fin Barre's Anglican Cathedral in Cork was our first stop on Wednesday. The four-manual, 56-stop instrument shows an interesting solution to the front window issue. Originally installed in the West Gallery by William Hill in 1870, the organ was moved in 1889 to a pit 14 feet deep in the north side aisle next to the choir. It was rebuilt by Walker and Sons in 1966. Our host was Colin Nicholls. St. Colman's Cathedral, overlooking Cobh Harbour, is a gem of neo-Gothic architecture. In 1916, a carillon of 47 bells was installed. Adrian Gebruers, son of the first carillonneur of St. Colman's, led several of our group up to the carillon and demonstrated the instrument, which was restored in 1998 and is featured in many concerts. After a tour of the Waterford Crystal factory, we headed back to Dublin.

The next morning saw us back at the ferry dock in Dublin, and, after arriving in Holyhead, we lunched in that Welsh town with the longest name, Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogogoch! Then, we motored through driving rain to Northampton, England, where we were greeted at All Saints Church by Lee Dunleavy, the director of music. This church has two organs, the mechanical-action gallery organ by J.W. Walker & Sons (1983) housed in the original case from the 1730s, and a three-manual chancel organ.

Friday was another rainy day, but in the morning we enjoyed a visit to St. Matthews Church, also in Northampton, with its 1895 Walker (updates by Harrison & Harrison and Kenneth Tickell) that conveyed a robust and friendly 19th-century sound.

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Later that day, we arrived in St. Albans before Evensong. After Evensong, we heard most of the finalists in the 24th St. Albans International Organ Festival before taking our leave.

Several of us visited Southwark Cathedral on Saturday followed by lunch and a ride on the London Eye, which provided spectacular views of surrounding parts of London and the Thames. That evening we attended the summer Proms concert in Royal Albert Hall. The BBC National Orchestra and Chorus of Wales and the National Youth Choir of Wales participated, with orchestral music of Debussy and Saint-Saëns preceding Fauré's Cantique de Jean Racine and Requiem.

Ón Sunday, our last day, most of the group attended the sung Eucharist at St. Paul's Cathedral. After lunch there were several choices: the 3:00 P.M. Evensong at Westminster Abbey; the 4:45 P.M. recital by Simon Lloyd at Westminster Cathedral (what a huge Willis!), and the 5:45 P.M. recital at Westminster Abbey played by Michael Bower. We said farewell to friends new and old at dinner that evening at our hotel.

ANNA JETER NANCY METZGER

SUMMER STUDY

The annual Organ Interpretation Course in Romainmôtier, Switzerland, will be held July 20-August 3, 2008. Participants will have the opportunity to attend lectures, masterclasses, private lessons, and take excursions to hear local instruments. This summer's guest teachers are Marie-Claire Alain, Guy Bovet, Luigi Ferdinando Tagliavini, Joris Verdin, Emmanuel Le Divellec, and Tobias Willi. Address inquiries to Mme. Marisa Bovet-Aubert, Cours d'Interprétation d'Orgue, 18 Faubourg de l'Hôpital, CH-2000 Neuchâtel, Switzerland; phone: 41-32-721 27 90; fax: 41-32-721 27 93; e-mail: bovet.aubert@bluewin.ch; Web: www.jehanalain.ch.

The 48th annual Montreal Boys Choir Course will be held July 27-August 3, 2008. The director of the course will be John Scott, organist and master of the choir at St. Thomas Church, Fifth Avenue, in New York City. Open to boys and teens, the course includes an intensive week of preparing music to be sung during Sunday services held at Christ Church Cathedral in Montreal. Lodging is at the Sedburgh School in Montebello, Quebec. Information about the course is available at the Montreal Boys Choir Course Web site (mbcc.ca), or by contacting Larry Tremsky, the executive director of the course, at 516-746-2956, ext. 18, or by e-mail: mbcc.canada@ yahoo.com.



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Sponsored by the Royal School of Church Music in America, the Montreal course is one of eleven summer training courses being offered throughout North America this summer. Each course is as unique as its setting. All courses provide the opportunity for choral training and exploring choral music in liturgical and/or concert settings. Some courses provide masterclasses in organ performance, choral conducting, and composition. Several courses feature adult seminars, activities, and opportunities for networking and fellowship. The music directors are renowned in their field and provide leadership for youths and adults to learn new techniques and skills. In addition, significant opportunities for spiritual and theological enrichment are also offered. Additional information is posted on the RSCM America Web site (www. rscmamerica.org).

FORTHCOMING EVENTS Composer/organist Edward A. Broms and organist Peter Krasinski will premiere Broms's recently completed Organ Symphony No.1 ("Ainulindale") on March 28 and 29, 2008, at Holy Name Parish in West Roxbury, Mass. The complete work for



pipe organ without orchestra will be presented at 8:00 P.M. both evenings, with the organists playing different portions each evening, and switching roles for the improvised finale on two organs. Both performances, played on the church's recently renovated Wicks organ, will benefit the Holy Name Organ Trust. Peter Krasinski commissioned Broms in 2005 to compose an organ work after hearing one of his vocal compositions at a joint concert. The resulting symphony is based on J.R.R. Tolkien's The Silmarillion and the beautiful creation story at its beginning-titled "Ainulindale," or "Music of the Ainur" (Singing of the Holy)—with which Broms has been fascinated from a young age. Published posthumously in 1977 by his son, Tolkien's Silmarillion is a collection of fictional legends presented as histories, written over 60+ years. Further information is available by contacting Mr. Broms at 617-482-5800, ext. 1103; e-mail: ebroms@diomass.org.

Douglas Cleveland will play the dedicatory recital of the new Martin Pasi organ, Opus 18, at Winnetka Congregational Church, in Winnetka, Ill., on April 27, 2008. His program will include works of Marchand, Bruhns, Bach, Vierne, and Briggs.

The governing board of the American Organ Archives of the Organ Historical Society is sponsoring a "Late Summer Tour of Vermont and New Hampshire Organs" in the Lake Sunapee region of New Hampshire as a benefit for the Archives. Between August 25 and 29, 2008, the tour will visit 15 historical organs by Casavant, E. & G.G. Hook, the Estey Organ Company, S.S. Hamill, Hook & Hastings, Hutchings, Plaisted & Co., William A.



Johnson, John G. Marklove, Alexander Mills, and A. David Moore. Edgar A. Boadway of Claremont, N.H., is the tour chairman. Of the \$189 registration, \$130 will be tax deductible as a charitable contribution; the Organ Historical Society is a 501(c)3 organization. Headquarters and lodging will be at the historic (1890s) Twin Lake Village resort on the north shore of Little Lake Sunapee in New London, N.H. A special package rate of \$398 includes four night's lodging and eleven meals in the hotel dining room, inclusive of all taxes and tips.

Organ demonstrations will be presented by John Atwood, Kevin Birch, Ed Boadway, Carol Britt, Lynn Edwards Butler, Charles Callahan, Michael Friesen, Mark Howe, Peter R. Isherwood, Barbara Owen, Lois Regestein, Permelia Sears, and James L. Wallmann; visits will be made to the organ shops of A. David Moore and Andrew T. Smith. Restoration work by E.A. Boadway, A. David Moore, Stephen Russell, Andrew R. Smith, and Robert N. Waters will be prominently featured. All participants are donating their efforts in support of the American Organ Archives, the research library of the OHS, located at Talbott Library, Westminster Choir College, Rider University, in Princeton, N.J. Additional information and registration materials may be obtained by contacting Stephen L. Pinel, OHS Archivist, at slpinel@verizon.net or 609-448-8427. The tour is limited to 100 registrants.

Trinity Wall Street in New York City will present its third annual summer concert series of performances on the Marshall & Ogletree digital pipe organ every Thursday, July 3-August 7. This summer's program, "Pedals and Pumps: A Festival of Organ Divas," will feature Federica Iannella and Giuliana Maccaroni (Italy), Barbara Dennerlein (Germany), Jane Watts (U.K.), Joyce Jones (U.S.), Ludmila Golub



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(Russia), and Ahreum Han (Korea). The concerts are free and open to the public.

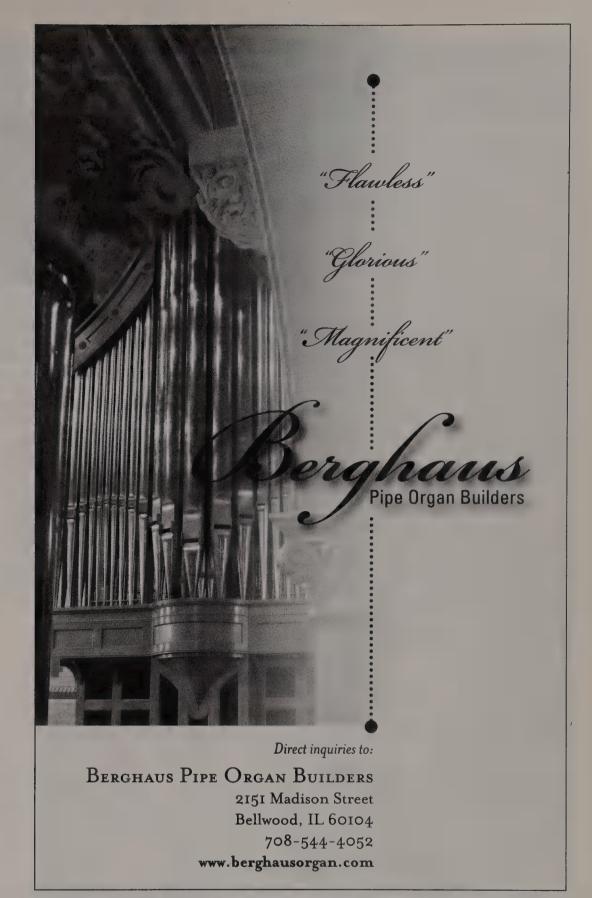
Gregorian Chant will be offered at St. Edmund's Retreat in Mystic, Conn., October 24–26, 2008. The intensive course, geared toward beginners as well as those interested in a refresher course, will focus on notation, Latin diction, and style. William Tortolano of St. Michael's College in Colchester, Vt., will be the instructor. Phone 860-536-0565, e-mail: sacredart@endersisland.com, or visit online at www.endersisland.com.

ALLA BREVE

Commotio, an Oxford-based chamber choir (Matt Berry, conductor) specializing in contemporary choral music, has issued a new CD of music for choir and cello featuring cellist Rosie Banks and compositions composed in the last ten years. Two of the works were written especially for the group: John Duggan's "Futility," a setting of words by Wilfred Owen, and the title piece, Richard Allain's "Night," with words by Percy Bysshe Shelley. Other works, some of which have never before been recorded, include Frank Ferko's "Motet for Passion Sunday" and "Lord, let at last thine angels come"; "Miserere" by Rudi Tas; "Stabat Mater" by Knut Nystedt; and Richard Allain's "Ubi caritas." Since its formation, Commotio has performed ten world premieres, and has been featured on BBC Radio 3's The Choir and 3 For All. More information about Commotio and the new CD is available online at www.commotio.org; purchases may be made via Amazon.com.



Cavatina, a new CD featuring compositions for recorder and organ by Bernard Wayne Sanders has been issued on the Ambitus label of Hamburg, Germany. A representative cross-section of Sanders's compositions was performed by the composer at the organ and by his wife, Regina Sanders, on recorder. The program includes his "Suite," "Fantasie-Ricercar,"





"Melodie," Sonata in F Minor," and "Three Pieces," all for recorder and organ. The title, "Cavatina," is taken from the third of the "Three Pieces." Also included are the "Eclogues and Fugues" for organ solo and a bonus track with Sanders's "Rhapsody on Two Southern Harmonies" played by Mary Joy Rieder-Peroz on the Gabriel Kney organ in the St. Thomas Aquinas Chapel in St. Paul, Minn. All other selections were recorded on the Jehmlich organ at St. Mary's in Tuttlingen, Germany. The CD is the fourth recording of Sanders's works to be released on Ambitus. The composer is music director for two parishes in Tuttlingen, Germany, with diocesan responsibilities. All CDs and the music contained on them can be obtained in music stores or directly from the composer: Bernard Wayne Sanders, Blumenstr. 3, D-78570 Muehlheim a.d.D., Germany; 0-049-7463-57523; fax: 0-049-7463-57523; e-mail: bernard.sanders@t-online.

ArkivMusic (www.arkivmusic. com) announces that the company achieved record revenues in 2007 with 30% growth year-over-year, topping \$1 million in December alone. This bucks the

retail industry's downward trend in sales of physical CDs. "Over the last few years ArkivMusic has become one of our largest accounts in the U.S.," stated Jim Selby, president of Naxos USA. "We are thrilled that they have been able to get the word out about our recordings to so many classical music lovers across the country." Operating exclusively online, ArkivMusic's advantage is its "endless shelf" of available classical CD inventory. Classical music aficionados can access the largest number of classical recordings available anywhere in the world-over 82,000 titlesincluding nearly 5,000 formerly out-of-print titles produced "on demand" as ArkivCDs.

Towerhill Recordings has released a new compact disc recording of Louis Vierne's Symphony No. 2 for organ performed by the young American artist Christopher Houlihan. In addition to the complete Vierne symphony, the recording contains Vierne's Carillon de Westminster and two movements from symphonies by Charles-Marie Widor. Program notes are by the noted Vierne and Widor specialist Rollin Smith. The album, available online at www.towerhill-recordings.com, was recorded



last year at Trinity College in Hartford, Conn., on the school's 1971 Austin. Mr. Houlihan is currently the assistant organist-choirmaster at the American Cathedral in Paris and a student of Jean-Baptiste Robin at the Versailles Conservatory. During this study year in Paris, Houlihan has performed a number of times in Paris and given a special benefit performance at Auxerre Cathedral in France.

Dorothy Young Riess has reissued her CD, *Organ Music from OU* (RAECD 551-872), recorded at the University of Oklahoma. The impetus for the recording was a reunion of organ students



of Mildred Andrews Boggess at the University of Oklahoma in May 2005. Dr. Riess, the second winner of the AGO National Young Artists Competition in Organ Performance (1952), played an impromptu recital for her fellow students, and in the organ loft with her was Bob Whitley, the first winner of the NYACOP (1950). To play with Bob at her side on the memorial organ dedicated to their famous teacher was a moving personal experience. Inspired with creative energy, Dorothy Riess made this recording the next morning before daybreak. Bob Whitley died of cancer a few weeks later. The CD, containing works by Gabrieli, Buxtehude, Bach, Saint-Saëns, Dupré, and Janca is dedicated to Miss Andrews, affectionately known as "Dear Teacher." Copies are available at www.jdotpro.com and www. cdbaby.com/all/raecd.



Paul Skevington and Phil Snedecor announce the release of their latest CD. The Lyrical Trumpet II. The album, released on the Summit label, follows the success of the first Lyrical Trumpet CD released in 2002. Both CDs feature trumpet and organ transcriptions and arrangements of familiar solo and choral works, while also including new compositions by Phil Snedecor for trumpet and organ. His original works on this latest CD include Prayer, Pastorale, and Lyric Sonata. It was recorded at St. Luke Catholic Church in McLean, Va., on the III/61 Steiner-Reck organ; the recording engineer was Edward Kelly. The Lyrical Trumpet II can be obtained from www.summitrecords.com and all major CD retailers.





OBITUARIES

Larry Paul Catlin, 56 years old, January 13, 2008, in Oneonta, N.Y. Born February 13, 1951, in Batavia, N.Y., he was the son of Paul and Dorothy (née Stirling) Catlin. Mr. Catlin graduated from St. Lawrence Central School in 1969 and then attended the State University of New York at Potsdam, where he received a bachelor of arts degree in musicology and organ in 1974. In 1975, he received a master of library science degree from the State University of New York at Albany, three years later obtaining a master of arts degree in musicology and organ from SUNY-Potsdam. Following college, Mr. Catlin taught music at St. James Institute in Albany, N.Y., and was employed by Hudson City Schools as a library media specialist in the elementary and middle schools. During this time he successfully wrote two government grants. In 1980, he moved to Cairo, Egypt, where he taught music and drama at the Cairo American College, and also gained experience in the Orff and Kodály teaching methods. He formed and directed several student choral groups and presented many concerts and musicals. In this same time period, Mr. Catlin presented music education workshops in New Delhi, India; Bangkok, Thailand; Colombo, Sri Lanka; Hong Kong; Athens,

Greece; and Rome, Italy.
From 1988 to 1990, Catlin served as the head of the music and drama department of the British International School in Cairo, Egypt, after which he became director of music for the Department of Performing and Visual Arts at the American University of Cairo, where he also served as an associate professor. It was during his tenure at the American University that he founded and directed the Osiris Singers, the Cairo Choral Society, and composed original music for seven theater productions. He was also the founder and director of the Da Capo al Fine Early Music Consort in Cairo. Mr. Catlin was also employed as a church musician, serving St. John's Episcopal Church and St. Mary's Roman Catholic Cathedral in Ogdensburg, N.Y.; All Saints Anglican Cathedral in Zamalek, Cairo; the First Baptist Church in Ogdensburg; and Christ Episcopal Church in Cooperstown,

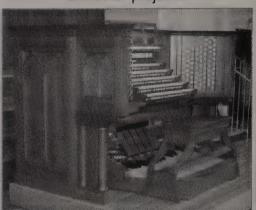
A member of Phi Mu Alpha Sinfonia, Larry Catlin was a longtime member of the American Guild of Organists. A member and past dean of the Hudson-Catskill Chapter, he recently became an active member of the Oneonta Chapter, where he served on the board and was chairman of the newly created scholarship fund. He also served the Oneonta Chapter by proctoring exams, conducting workshops, and playing in several chapter recitals. His friends will miss his gentle and quiet demeanor, quick wit, the mischievous sparkle in his eye, and loyalty to his church musician family

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and the work of the AGO. His name will be added to the chapter's Memorial Book, and his life will be celebrated at a future gathering of chapter members.

Larry Catlin is survived by his mother, Dorothy Catlin of Winthrop, N.Y.; one sister, Frances (Fran) Catlin of Schenectady, N.Y.; and many aunts, uncles, and cousins. Private family funeral services were held in Winthrop, N.Y. A memorial service was held in Cooperstown at St. Agnes Chapel at Christ Episcopal Church on January 20, 2008, with music provided by the church choir under the direction of Ronald Johnson, who also served as organist. At the conclusion of the service, those assembled gathered in the crossing of Christ Church sanctuary for the singing of "For all the saints." The church's tolling bell was then rung 56 times.

Alan Robert Crabtree, 73 years old, November 8, 2007, at Errinrung Nursing Home in Thornbury, Ont., after a lengthy battle with cancer. Alan Crabtree was born on April Fools' Day 1934 in Toronto, later moving to Meaford on Georgian Bay when his father was appointed town treasurer there. Early in life he developed a lifelong interest in the organ, encouraged by such individuals as John Sidgwick and Gerald Bales. Mr. Crabtree worked for the CNR in several Ontario locations as a telegrapher station agent, and later in their freight traffic department. In 1972, he began work in Ottawa with the Rail Regulatory Division of the Canadian Transport Commission. Shortly thereafter, he joined the Ottawa RCCO Centre. During his six-year tenure as secretary he was instrumental in increasing the membership from 66 to 160. While in Ottawa, he served several churches as organist-choir director, retiring from Annesley United Church in nearby Markdale, Ont., in 1997. In 2003, the Ottawa Centre honored Alan Crabtree with a life membership, and later that year the London (Ont.) Centre proclaimed him "Roving Ambassador for the Organ." In 2005, the Elora Festival presented him with the Else McLean Award for his volunteer work with that organization. In later years he maintained a spirited correspondence with many of his associates. Alan Crabtree is survived by his wife Eleanor (née Knott) in Meaford; his son Christopher in Vancouver; and a daughter Christi Fox in Ottawa. A funeral service was held in Meaford on November 12, 2007, with interment in Lakeview Cemetery. A memorial service was held at St.

John the Evangelist Anglican Church in Elora, Ont., on November 24, 2007; the choir was directed by Noel Edison with organists Jurgen Petrenko and Thomas Fitches. The Ottawa Centre plans a donation to the RCCO Endowment Fund in Mr. Crabtree's memory.

Noel E. Heinze, 67 years old, December 14, 2007, in Riceville, N.C. Born in Cincinnati, Ohio, to the late Elmer and Ruth West Heinze, he graduated from Michigan State University with a master's degree in English and music. During the Vietnam War, he attained the rank of captain in the U.S. Army Adj. Corps. He worked in contract administration with various firms in Washington D.C., and most recently with Palmer, Wahal in Weaverville, N.C. Mr. Heinze became a church organist-choir director at age eleven, while attending Cranbrook Academy in Michigan. His love of music continued throughout his lifetime, during his time with the Army to his service at St. Giles Chapel in Deerfield Episcopal Retirement Community in Asheville, N.C. A member of the Western North Carolina AGO Chapter, Noel Heinze presented concerts throughout the world, including at the Kennedy Center in Washington, D.C., and St. Peter's Basilica in Rome.

He is survived by his wife of 37 years, Kathryn Heinze; daughter, Poppy Kay Smathers; sister, Holly R. Hileman of Durham, N.C.; and many nieces, nephews, and their children. Remembrances may be made to St. John's Episcopal Church, 15 Orange St., Marcellus, NY 13108, or Riceville Volunteer Fire Dept., 2251 Riceville Rd., Asheville, NC 28805.

Jack Hennigan, 64 years old, November 11, 2007, in Pelham Manor, N.Y. Born in Scranton, Pa., in 1943, Mr. Hennigan earned a bachelor of music degree at the Juilliard School, where he studied organ with Vernon deTar. He went to Cologne, Germany, under a Fulbright Grant and received the Konzert-Examen degree with a double major in piano and organ. In Cologne, he studied organ with Michael Schneider and piano with Gunther Ludwig. He was recognized then, and since, as a performer of the works of Max Reger and of the French classical composers. Subsequently, he went to Yale University, where he received a master of musical arts degree, and later a doctorate in musical arts, again with a double major in piano and organ. Organ studies were with Charles Krigbaum and piano with Donald Currier. More recently, he studied piano with Dorothy Taubman, who stimulated his interest in technical problems at the keyboard in both piano and organ. He was the winner of international organ competitions in Bruges, Belgium, and in Worcester, Mass., and received the Frank Bozyan Award at Yale University and the Belin Arts Award at Waverly, Pa.

Jack Hennigan was organistchoirmaster at St. Matthews Church in Wilton, Conn., and the Church of Christ the Redeemer (Episcopal) in Pelham Manor, N.Y. After leaving that position he taught both piano and organ with a special interest in problems of coordination and pain at the keyboard. From 1999 to 2001, he wrote a monthly column, "The Helping Hand," for THE AMERICAN ORGANIST on subjects such as fingering, hand coordination, interpretation, and performance nerves. He also lectured on these subjects at AGO conventions and chapter meetings. Among his friends, Dr. Hennigan was as much appreciated for his culinary skills as for his organistic prowess. He loved food, its production, its preparation, and its presentation, and he traveled widely in France, both enjoying and studying the talents of the most acclaimed Michelin chefs. as well as those of the familial bistro cooks. Jack Hennigan is survived by his partner, Martin Nash of Pelham Manor. A memorial service was held on December 8, 2007, with a number of area organists present and performing.

Robert V. McGuire, 79 years old, November 12, 2007, at Haines City Health Care Center in Haines City, Fla. Robert McGuire, the son of Valentine and Helen McGuire, was born and raised in Chicago, Ill. After graduating from Messiah Academy in Grantham, Pa., and while continuing piano and organ studies, he earned a doctor of philosophy degree from the University of Chicago. His doctoral dissertation was on the use of the augmented second in Bach's Passions and other choral works. Dr. McGuire served as organistchoirmaster at many churches in both Illinois and Florida. Some of his "hands on" interests included restoring pianos and rebuilding pipe organs. After moving to the Haines City area from St. Petersburg, Fla., he was organist-choirmaster at the United Methodist Church of Lake Alfred and St. Paul's Episcopal Church and School in Winter Haven, where he also taught in the classroom. His last position was as organist-choirmaster at St. Mark's Episcopal Church in Haines City, where he served eleven years until his retirement early in 2002.

Robert McGuire was on the boards of both the Messiah Association of Polk County and the Bach Festival of Central Florida, and authored their program notes for many years. He was a lifelong member of the American Guild of Organists and served as dean of the Lakeland Area (Fla.) Chapter. His sister Lorraine predeceased him. He is survived by many cousins, nieces, nephews, and his trusted friend, Jeanette Stokes. A memorial service was held on November 17, 2007, at St. Mark's Episcopal Church in Haines City. Memorial contributions may be made to St. Mark's Episcopal Church, P.O. Box 1810, Haines City, FL 33845, or to Good Shepherd Hospice, 105 Arneson Ave., Auburndale, FL

Edward Lamond Nobles, CAGO, 72 years old, January 2, 2008, at his home in Meridian, Miss. Born on November 17, 1935, in Meridian. Edward Nobles was the only son of Fanny Louise Sherrod Nobles and Booker Theodore Nobles. Throughout his formative years he studied piano, first with his aunt, Marie Sherrod, and later with Maggie Buckingham Sweetner and Marie Gully Beechman, Mr. Nobles earned a bachelor of music degree (piano and organ) at Jackson State College (now Jackson State University) in 1958. He continued his education at Fisk University in Nashville, Tenn., later transferring to Teachers College of Columbia University in New York City, where he earned a master of music education degree with an emphasis in piano and voice in 1968. Edward Nobles taught music for eight years in Mississippi before moving to Michigan, where he taught for 18 years. He also served as organistchoir director in various churches in both Mississippi and Michigan. In 1984, he returned to Mississippi, where he was a member of St. Patrick Catholic Church of Meridian and served as organist for more than 20 years. He was a member of Phi Mu Alpha Sinfonia Music Fraternity, and the Knights of Columbus, as well as a longtime member of the American Guild of Organists, of which he was active in the Jackson (Miss.) Chapter. After completing instruction to become a Roman Catholic in 1961, he took Edward as his baptismal name. Survivors include several cousins, and many friends. Services for Edward Nobles were held at St. Patrick Catholic Church in Meridian on January 8, 2008; the Rev. Brian Carroll officiated. Burial was in the church's cemetery.

REVIEWS

RECORDINGS

SANTIAGO DE COMPOSTELA CON-VENTO DE SANTA CLARA ÓRGANO BAROCCO, 1709. Timothy Roberts, organ; Clara Sanabras, soprano and guitar. Tramu 001. \$14.98 (available from the Organ Historical Society, Box 26811, Richmond, VA 23261; www.ohscatalog.com). The one-manual organ in the convent of Santa Clara in Santiago de Compostela, La Coruña, Spain, was built by Manuel de la Viña Elizondo in 1709. Horizontal reeds were probably added in 1752. Ramón Cardama rebuilt the organ in 1865, but it retained its character as an essentially Baroque instrument. The effects of a major rebuilding in the 1930s were reversed, and the organ was restored in 2004 to its 1865 condition by the English organbuilding firm of Goetze & Gwynn. The instrument has eleven and 13 stops divided over the bass and treble, respectively. A book describing the organ and its history is reviewed elsewhere in this issue of TAO.

Timothy Roberts, an English early keyboard specialist now living in Mallorca, performs a varied program of mostly Spanish music in good recorded sound. Domenico Scarlatti was from Italy, not Spain, but his Sonata in F Major (K. 82) exploits the clear sounds of the restored instrument. Works by José Lidón, Miguel de Irízar, Pascual Saavedra, Juan Montes, Pascual Veiga, Juan Moreno Polo, and Hilarión Eslava show off the instrument and its flute stops, principal chorus, and, of course, horizontal reeds. Clara Sanabras plays guitar and sings chant in several settings of liturgical music by Joseph Urros, Joaquín Sánchez, and Antonio de Cabezón. The organist even adds his own set of extravagant but effective variations to Veiga's Galician Hymn. The playing is fluent and perfectly suited to a modest yet colorful Spanish instrument.

JAMES L. WALLMANN

CHRISTMAS ORGAN MUSIC FROM KING'S COLLEGE, CAMBRIDGE. Daniel Hyde, organist. IV/76 Harrison & Harrison organ (1934, with elements of Hill); rebuilt 1968, 1992. Priory PRCD 884. The annual broadcasts of the Festival of Nine Lessons and Carols from King's College, Cambridge, are familiar to most readers, and many have attended one or more festivals in person. This recording provides a sampling of the organ music typically heard during the 90 minutes when the congregation enters prior to the broadcast service, and following the conclusion of the broadcast. The program represents stylistic diversity, showcasing the splendid instrument to great effect. A 2003 graduate of King's College with first class honors in music, Daniel Hyde is a former organ scholar at King's. Equally active as a conductor, choir trainer, and organist, he displays a musical maturity that belies his youth. Avoiding the temptation to parade his estimable technique, he performs with taste, elegance, sensitivity, musicality, and control. Several works of J.S. Bach punctuate his program: "Sinfonia" from Cantata No. 29 (arranged by Dupré), settings of Vom Himmel hoch (BWV 700, 701, 738), Wir Christenleut'



hab'n jetzund Freud (BWV 710), In dulci jubilo (BWV 729), and the Pastorella. Alternating with these are Karg-Elert's grandiose setting of In dulci jubilo, Reger's brooding Weihnachten, Guilmant's evocative Offertoire sur deux noëls, Ireland's wistful The Holy Boy, Best's arrangement of Handel's For Unto Us (complete with thirds and all!), Carl Sattler's lovely Pastorale über "Joseph, lieber Joseph mein" und "Stille Nacht," and Brahms's Es ist ein Ros'. Hyde ends with a brilliant performance of the "Final" from Widor's Sixth Symphony. He provides a well-written essay on the background of the organ voluntaries as used for the festivals, the rigors endured by an organ scholar assigned to play a festival, and the music itself. The playing and programming on this recording, coupled with the magnificence of

the instrument in its glorious setting, will provide much pleasurable listening. Have it handy for the next broadcast from King's!

CHRISTMAS FROM WELLS. Wells Cathedral Choir; David Bednall, organ; Matthew Owens, conductor. IV/79 Harrison & Harrison organ (1909/10; restored and enlarged, 1973). Regent REGCD260. Available from Albany Music Distributors. The Wells Cathedral Choir has a distinguished history dating back to 909. In 1994, the choir entered the modern era by adding girls. The girls and boys usually perform separately in services, each in turn joining with the men, or Vicars Choral. Occasionally, boys and girls join together with the men to form "The Great Choir." This recording has been funded by the Wells Cathedral Girl Chorister Trust.



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Eleven of the 16 works presented are sung by the girls and men; the boys join them for the remaining five. Under the assured leadership of Matthew Owens, the choir, in both its configurations, holds to the highest standards of vocalism and the English cathedral choral tradition. The choir produces a vibrant, rich, homogenous vocal sheen, with marvelous dynamic range, rendering the texts with extraordinary sensitivity. There is some excellent solo work along the way. The girls have earned their rightful place in this male-dominated milieu. The repertoire features original works and arrangements by Rutter (Mary's Lullaby, Wild Wood Carol. Christmas Lullaby, Shepherd's Pipe Carol), Tavener (The Lamb, God Is With Us), Edwards (No Small Wonder), Lauridsen (O magnum mysterium), Willcocks (Ding dong! merrily on high), Rachmaninoff (Bogoroditse devo), Leighton (O leave your sheep), and Sandström (Det är en ros utsprungen). Two fine works receive premiere recordings: Robin Walker's The Lord of All and Basil Athanasaidis's Antiphon to Mary. Two secular arrangements bring a bit of levity: The Twelve Days of Christmas (arr. Rutter) and Have Yourself a Merry Little Christmas (arr. Gritton). Organist David Bednall is a masterful collaborator, providing supportive, colorful accompaniments. He concludes the program with a rousing performance of Garth Edmundson's scintillating Toccata-Prelude: "Vom Himmel hoch." These spiritually moving performances provide a deeply satisfying musical experience, evoking a true sense of the Christmas spirit. This CD should be in every Christmas collection.

REIOICE! THE LORD IS KING. Festival Adult and Children's Choir and the Choir of St. Charles Borromeo Church, North Hollywood, Calif.; Paul Salamunovich and Eric Dale Knapp, conductors; the Handbell Choirs of First Covenant Church, Oakland, Delores Rhoads, conductor; Frederick Swann, organ; Jan Sanborn, piano; Zachary Valenzuela, flute; Donovan Gray, trumpet; Patrick Rosalez, viola; Jessica Rivera, soprano; Mark Thallander and Samuel Soria, organ; the Rev. Gregory Norton, Joan Reeve Owens, Msgr. Kevin Kostelnik, Stephanie Edwards, and the Rev. Dr. Clayton Schmit, speakers. IV/105 Dobson organ (2003). Recorded live at the Cathedral of Our Lady of the Angels, Los Angeles, Calif. The Mark Thallander Foundation, P.O. Box 1614, Glendale, CA 91209; 626-487-0224; www.markthallanderfoundation.org. This two-CD set features a massive choir of adults and children with supporting musicians in a festive service that was held on February 18, 2007. No details are given, but it is assumed that the service and recording were produced to benefit the Mark Thallander Foundation. According to comments made during the service, Mr. Thallander organized this event. It is a beautifully arranged service of grand music, including some of the great warhorses" of the sacred choral literature. The music is closely aligned with corresponding scripture readings and prayers, focusing on several central themes. The service opens with Parry's "I Was Glad," followed by other hymns and anthems of praise, surrounding psalms and prayers of praise. The service then moves its focus to the Passion of Christ, with appropriate scriptures, hymns, and anthems. The kingship and adoration of Christ naturally follow. Frederick Swann

provides expert accompaniments as well as arrangements of some hymns. Mark Thallander performs Organ Fantasy on O For a Thousand Tongues to Sing. Arranged by Thallander and Bruce Wilkin, it includes some passages from Bach's Prelude in G, BWV 625. Thallander's performance proves that physical limitations need not curtail the effectiveness and excitement that he exudes here. Other choral works include Palestrina's "Sicut cervus" and Duruflé's "Ubi caritas" (sung by the choir of St. Charles Borromeo), John Ferguson's arrangement of "Ah, Holy Jesus," Sue Mitchell Wallace's "Were You There?," Jane Marshall's "My Eternal King," John Ireland's "Greater Love Hath No Man," Gilbert Martin's "When I Survey the Wondrous Cross," and others. Cathedral organist Samuel Soria offers an exuberant and energetic, if not precise, performance of Dupré's Prelude in B Major to conclude the service. While this live performance is not studio-perfect, the overall quality of the music making is very fine, with generally solid intonation, blend, and balance. The recording engineers captured the proceedings superbly, making the listener feel as if she or he is among the two or three thousand participants in the cavernous space of the cathedral. This is a splendid festival service, beautifully and lovingly presented by all who were involved.

JAMES HILDRETH

JEAN LANGLAIS. A Centenary. George Baker, organ. Solstice SOCD 240 (71:16). [Prélude grégorien; Tiento; Chant de paix; Thème et Variations; Prélude au Kyrie; Incantation pour un jour saint; Plainte; Mors et Resurrection; Ave Maria, Ave maris stella; Hymne d'action de grâces "Te Deum"; Médi-tation sur les jeux de fonds; Jésus, mon sauveur béni; Mon âme cherche une fin paisible; L'Annonciation; La Nativité; Les Rameaux.] There is no disputing that George Baker has a long-standing hands-on connection with French organ literature of the past century, and hands-on in this case denotes more than a simple student-teacher relationship. Dr. Baker studied with Langlais 35 years ago. According to Langlais's widow, Marie-Louise, Langlais had always wanted Baker to record his music, and, to boot, in a note in the liner, Marie-Louise adds, "tu es un frère." Unlike other Langlais students, most notably Ann Labounsky, Baker's recording mission amounts to something quite different. Whereas others have recorded complete works, if not the complete works (bearing in mind that the vast bulk of Langlais's scores were multi-movemented sets), Baker opts for a tasting menu of isolated movements. That is but one part of the distinctiveness of this new disc. The other is the choice of instrument.

While longtime collectors have come to expect Langlais to be performed either by the composer himself at Sainte-Clotilde, or by those of us in the Diaspora on mainly neoclassic instruments, Baker chose the charming Cavaillé-Coll of Saint-Sernin in Toulouse. Baker notes that Langlais loved that instrument, and he also acknowledges the conflict between the style of the instrument and the intent in some of the scores. It bears noting that Langlais was heavily influenced by his experiences in the United States, and he assimilated these cosmopolitan influences readily. Once, after playing in Baltimore, and when asked about what he thought of the or-

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Joseph Nolan, presently chapel organist to the Queen and soon to be Organist and Master of the Choristers at St. George's Cathedral, Perth, Australia, played the inaugural performance on the Buckingham Palace Ballroom organ after its renovation in 2002. His program on this recording shows skilled handling of the organ, selections well-suited to the tonal resources of the instrument, and a welcome sense of balance. The opening measures of Bach's Passacaglia should win more than a few converts to nineteenth-century diapa-



sons! After Vaughan Williams, Mendelssohn and Dubois, Noel Rawsthorne provides a spicy set of dance tunes to close. The organ was built in 1818 for the Royal Pavilion at Brighton. When Queen Victoria relinquished the Pavilion as a residence, the organ was moved to the Palace in 1855 by Gray & Davison. Organbuilder William Drake renovated

it in 2002. Even though there are fewer than 30 stops, there is all of the weight and grandeur needed for the large and opulent setting, as well as a fine array of lighter sounds.

J. S. BACH: Passacaglia in c, BWV 582; VAUGHAN WILLIAMS: Rhosymedre; MEN-DELSSOHN: Sonata No. 3 in A; DUBOIS: Toccata in G; RAWSTHORNE: Dance Suite **AUDIO CD SIGCD114** \$17.98

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gan at the Cathedral of Mary Our Queen, he quipped that his favorite stops were the English Horn and the Flute Celeste—both developments based upon the practice and thinking of Ernest Skinner. So here, the struggle for authenticity is less the issue than the choice of a fine organ, despite whatever limitations it might present (lack of a combination action, 56-note manual compass, etc.).

But these peripheral questions must eventually yield to the fundamental issues of the hearing, and there, one raises no questions. George Baker performs this potpourri with confidence and authority just as the Sainte-Sernin instrument emerges as less the bombastic partner in the fashion of some of the Parisian Cavaillé-Colls than as a delicate palette of colors. It is recorded by François

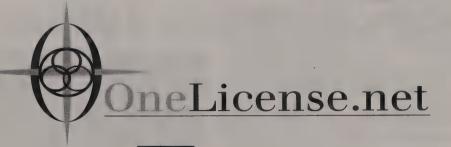
and Yvette Carbou with clarity and precision, reflecting, itself, the nouvelle cuisine of organ recording, less the sense of place (i.e., room acoustic) than a faithful and detailed rendering of the instrument. That, along with vastly more attentive restoration of instruments, has lead to the integrative understanding that extremes of style frequently flow to the center. Put otherwise, the concern about this Sainte-Sernin's Romanticism in the face of music composed for a Sainte-Clotilde instrument that had been rebuilt in more Classic fashion in 1962, effaces as one notes that the real Romantic idiom is founded on clearly Classic ideals. It is less the quest for the all-purpose organ than the realization that the extremes of style are not that far apart originally.

April: 2008

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Those longing for the expansive hearing of these scores are less likely to be satisfied than those who understand Langlais's style (or, one might more properly say, styles) as a codification of elements including highly delineated structure, clear counterpoint, and unambiguous formal design. In that light, Baker is less the Romantic melodist with these works than a sculptor. His tempos are brisk and unremitting, a gain in the extraverted and propulsive movements like the Te Deum, and the Incantation for a Holy Day, where overlaid melodic line takes on an oftlacking lucidity. The same pacing also leaves

some of the more meditative scores less tender and nostalgic than some might prefer. Baker's is an urban view of the composer, a gain where sophistication of material clearly brands Langlais as a visionary, forward moving force, and less a benefit when Langlais communicates his Breton roots.

But these are the ultimate paradoxes of this giant of 20th-century organ literature. Does he speak in Classic or Romantic terms? Does he favor French or international idioms? Does he favor Cavaillé-Coll or Aeolian-Skinner instruments? Is his sensibilité that of Paris or the countryside? Is he an Impressionist, a neoclassicist, a contrapuntalist, a harmonist? These juxtapositions engage Baker, and the wisdom of his pastiche of a program takes on deeper meaning in that context

To this, Baker adds highly personal notes in the insert (though they are maddeningly un-proofread) and keen reminiscences of his teacher. While on the topic of production, given the disparate sources of the movements, slightly longer silences on the disc between movements would have helped clear the palate between these courses.

In sum then, George Baker adds a highly personal reminiscence of Jean Langlais in this, the composer's centennial year, one built around the distinctions and disparities in style of the composer rather than the greater unifying themes, but one framing the music with distinct clarity on a highly colored and flavored instrument. This is a closeup and revealing view of a frère.

HAIG MARDIROSIAN

CHORAL MUSIC

GIVE THANKS FOR MUSIC-MAKING ART. Jane Marshall. SATB/keyboard and assembly. GIA G-6542, \$1.60. This Brian Wren hymn, appropriate for music celebration services, is largely set in a lilting five-beat meter with alternating stanzas of unison SA and TB. The contrasting third stanza in 4/4 calms in dynamic and tempo to prepare for the final unison stanza with descant.

HYMN OF PROMISE, Natalie Sleeth, arr. Bradley Ellingboe. Unison/piano with optional flute included (or recorder). Choristers Guild CGA1120, \$1.85. Ellingboe has tastefully arranged Sleeth's hymn, "Promise," which she had extracted from the original anthem. Its very appealing melody is set in a comfortable range for young singers. The accompaniment supports but doesn't overshadow.

LITTLE LAMB, THE SHEPHERD LOVES YOU, Anna Laura Page. Unison/piano with optional flute (included). Choristers Guild CGA1110, \$1.85. Trilby Jordan's text makes this anthem ideal for young voices to sing for baptism. Another appealing, childfriendly melody (some secondary harmonies) with an interesting but not dominating accompaniment.

THE LORD IS ON HIGH, Colin Mawby. SATB/organ. Trinitas 4514. \$1.30. Set as a quasi trumpet voluntary, this accompaniment complements a strong original text by Michael Forster. Unison SA and TB sections alternate with full choir. Modest dissonances resolve logically. The fanfare quality of the SATB voice-writing adds to the excitement of the piece, appropriate for Ascension.

O GOD, WE KNEEL BEFORE YOUR THRONE, Roy Hopp. SATB, congregation/ organ, brass quintet, and timpani. GIA Publications G-5944; G-5944INST, \$1.70. The original tune ("Knollcrest Farm") is presented in a reproducible setting for the congregation. Short brass interludes separate the four stanzas of Ruth van Baak Griffioen's text based on Ephesians 3:14-21 and used in a sermon celebrating the 125th anniversary of Calvin College and Seminary. There are three stanzas for choir alone in unison and

parts with the congregation joining in the refrain each time; the fourth stanza has a so-prano descant. The strength of the tune and arrangement support the power of the text. This arrangement can be learned quickly by even the most modest of choirs.

SONG OF THANKSGIVING, Ronald L. Stevens Sr. SATB/piano. GIA Publications G-6057. African American Church Music Series, \$1.40. This simple, slow, heavy-beat gospel piece has the feel of the music most gospel choirs would learn by rote. It has simple harmonies in a homophonic setting throughout. It would be great for Martin Luther King Jr. celebrations.

JOEL MATHIAS

BOOKS

EL ÓRGANO DEL REAL MONASTERIO DE SANTA CLARA DE SANTIAGO: HISTORIA Y RESTAURACIÓN, María de los Ángeles Couto Anido, J. Sergio del Campo Olaso, Martin Goetze, and María E. Iglesias. Worksop, Nottinghamshire: Goetze & Gwynn, 2005. 215 pp., ill. ISBN 84-609-5038-7. \$29.95 (available from the Organ Historical Society, Box 26811, Richmond, VA 23261; www.ohscatalog.com). The organ in the convent of Santa Clara in Santiago de Compostela, La Coruña, Spain, was built by Manuel de la Viña Elizondo in 1709, reusing some pipes from an earlier instrument. Horizontal reeds were probably added in 1752. Ramón Cardama rebuilt the organ in 1865 by making a new windchest of 56 notes to replace the old one with a 45-note compass. Such was the conservative nature of Spanish organbuilding that the old pipes were retained and completely at home on a onemanual instrument from the 19th century with eleven stops in the bass and 13 in the treble. A major rebuilding in the 1930s added a detached console with pneumatic action and altered the specification and pipework. The English organbuilding firm of Goetze & Gwynn restored the instrument in 2004 to its 1865 condition. The choice of organbuilders from England to work on a Spanish instrument is not as surprising as it may seemconscientious workers respect the original substance of an organ of whatever style, other instruments of Cardama were available to Goetze & Gwynn for comparison, and Spanish and English organs are not as dissimilar as one might think.

A new book has been published describing the history and restoration of this instrument. After brief remarks by María de los Angeles Couto Anido about the history of the convent of Santa Clara, the major essay of this monograph-well over 100 pages-is by J. Sergio del Campo Olaso and concerns the organbuilding school of José de Echevarría in Galicia, the region in northwestern Spain in which the province of La Coruña and the town of Santiago de Compostela are found. The school of Echevarría included Domingo de Aguirre and la Viña, builder of the convent organ. Del Campo also writes a short history of the convent organ based on research in the local archives. The restoration report by Martin Goetze is about 50 pages long and explains the latest work with over 100 color pictures documenting the condition of the organ and the work undertaken in the restoration workshop. A brief postscript by María E. Iglesias adds some local flavor to the story of the restoration. The postscript is

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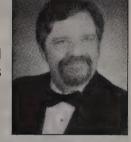
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in both English and Spanish, the restoration report is in English, and all other chapters are in Spanish.

The sounds of this instrument can be heard on a compact disc reviewed elsewhere in this issue of TAO. El órgano del Real Monasterio de Santa Clara de Santiago is a lovely book with many pictures, good scholarship, and an excellent restoration report.

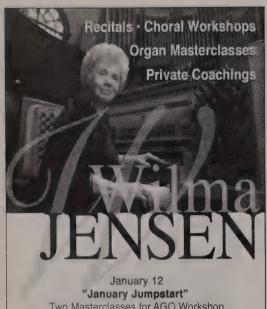
JAMES L. WALLMANN

COLLOQUIUM: MUSIC, WORSHIP, ARTS. Vol. 3. Yale Institute of Sacred Music, 2006.

A collection of scholarly papers can always be a mixed bag, and this is no exception. Inculturation with regard to music, worship, and the arts is the basic premise of this colloquium, but, as the articles reveal, this can take many forms and be addressed

in many ways, from the vague to the specific. Jeffers Engelhardt, an ethnomusicologist, sets the tone in the first paper, defining the topic as "the adaptation or transformation of Christian liturgical expressions and the gospel message under new or changing cultural traditions." Changing meanings of religious symbols and practices are discussed, as is the adaptation of Western music to other cultural idioms.

'Ritual and Culture" is the first grouping of papers. A somewhat rambling and autobiographical paper on "Illness and Inculturation" by Lawrence A. Hoffman touches but tangentially on musical matters. Pete Ward's "Mediating the Mediator" tackles consumerism and evangelism, presenting some case studies relative to the theological import in performances as varied as country



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March 29

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St. Mark's Episcopal Cathedral, Shreveport, LA

April 12

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> April 21 Organ Masterclass

Curtis Institute of Music, Philadelphia, PA

June 23

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Westminster Presbyterian Church Minneapolis/St. Paul, MN

July 6 - 11

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singer Iris DeMent's interpretations of gospel songs, Vivaldi's Vespers, the charismatic "Vineyard" music, and Taizé chant, along with such non-musical topics as WWJD bracelets and the labyrinth. A short essay on poetry by poet Martha Serpas of Louisiana is thought-provoking—for her, "poetry is sacramental." Bonnie C. Wade explores Japanese Nô and Kabuki drama and the influence of film on these genres.

The second grouping is entitled "Liturgy

and Culture," focusing on three liturgical ar-

eas. Michael Findikyan, while admitting that he is "no specialist of inculturation," nonetheless provides an enlightening picture of Eastern Christian liturgy and its objectives as seen in the Armenian church, both in its native land and among Armenians transplanted to the Western world, and the challenges that this brings. Philip Tovey addresses the elements and symbols of the Eucharist from an Anglican standpoint, both historically and in the present-day context, where problems of interpretation have arisen because of such things as people with gluten intolerance (is gluten-free bread or wafers still correct?). Harold Miller concludes with a paper on the making of the Church of Ireland's 2004 Book of Common Prayer, and the questions it raised regarding simplification

and inclusive language. Save for a brief ref-

erence to an impending new edition of a new

Irish hymnal in the latter, there is virtually

no mention of music in this segment.

Two articles of interest comprise the third grouping, "Music and Culture." Professor Greg Dubinsky conducts a fairly brief interview with Krzysztof Penderecki regarding a forthcoming performance of the composer's new Credo, addressing such matters as additions to the text, his concepts and influences in writing the work, and his use of instruments such as the saxophone and marimbalike boobam in the score. Charles Peltz offers a paper on "Messiaen, St. Francis, and the Birds of Faith." Peltz discusses the nature and fidelity of the birdsong elements in Messiaen's music with regard to harmony, pitch, and rhythm, and their use in the composer's opera, Saint Francis of Assisi.

The final section consists of brief abstracts of papers given by students. One wishes that some of these, particularly Richard Gard's "Dance and its Use in the Chorale Cantatas of J. S. Bach" had been cited in full. Indeed, these student papers seem in general to have been the ones most clearly concerned with music, but all that we have here are short tantalizing paragraphs on shape-note singing, plainsong in 19th- and 20th-century French organ music, Poulenc's Litanies à la Vierge Noir, English hymnody in Britten's Nove's Fludde, how an organ can shape the "sonic landscape" of a church, Howells's Psalm Preludes, Bach's Orgelbüchlein, and organ improvisation in Parisian churches, to cite some of the more intriguing topics.

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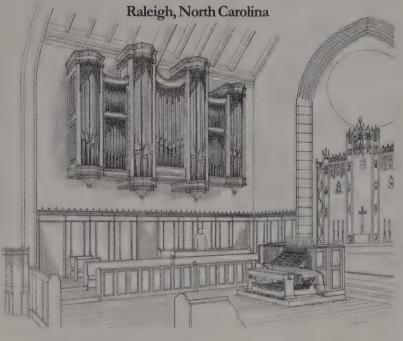


THE OHS BOOK OF ORGAN POEMS, Rollin Smith. Richmond, Va.: The Organ Historical Society, 2007. 100 pp. ISBN 978-0-913499-25-2. \$15.99. The meeting of two worlds, organs and poetry, join forces as Rollin Smith draws us into that expressive musical world with his distinguished and critical explorations of this unique landscape in poetry. Len Levasseur provides a well-balanced symmetrical layout and a restful design basking in pleasing white space laced with exquisite artwork.

Âs the *organword* penetrates this arras of history, we see and hear the descriptive pipework, and the "mighty one" sounds forth in all its depth and richness. Smith has unearthed a kaleidoscopic collage of organ poems in his usual clear and tactful spirit. Whether for a small or large group of organ cognoscenti, his new book is a paean of joy and praise, moving between high and low cultures in its fresh, vital and powerful organtone poems. His wide lens uncovers organ sketches of homespun charm, a hypnotic voyage through six centuries of verse with notable stylistic and social changes. It is an impressive plenum of elegance, balance, and sheer beauty, a serious and reflective

These landscapes sing like a pipe organ, e.g., with "spine on the bench" the "organ roared" while the organist "twiddled at the pistons" to bring on "mellow diapasons," "celestial voices," and "wings of organsong"; "When the full organ joins the tuneful Quire," "God is at the Organ"; a "box of whis-

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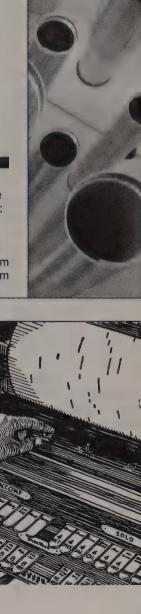
The new instrument will be housed behind matching oak façades on both sides of the chancel; the façades will display hand-polished pipes from the Grand-Orgue and Pédale 16' stops. The installation of this pipe organ will be completed on site in early December of 2007, with the voicing process continuing until Lent. For more information on this new Létourneau organ and other exciting projects, please visit our website at www.letourneauorgans.com.

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tles" whose "fierce Diapasons roar" a "thundering din" "From the Amen Corner." Indeed, "The Sweete Organ Pipis Comfortest a Quiet Mynde," as the youthful organist "fluttered on the manuals, danced on the pedals, and the only thing he needed was a little common-sense."

Addressed to both dilettanti and professionals, this engaging 100 pages is a book full of chiaroscuro that will take up a squatter's residence in everyone's psyche. Hats off to Rollin Smith, Len Levasseur, and the Organ Historical Society for this coup de maître!

PETER J. BASCH

AGO NATIONAL COMPETITION IN ORGAN IMPROVISATION

SEMIFINALISTS



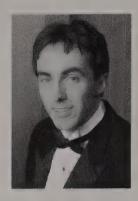




Buffington



Kalnoske



Roberts



Ross

The five persons pictured here were selected in the January 2008 recorded preliminary round of the 2008 National Competition in Organ Improvisation. The judges for the NCOI preliminaries were Catherine Rodland, John Schwandt, and Aaron David Miller.

The NCOI semifinals round will take place at House of Hope Presbyterian Church in St. Paul on Saturday, June 21, from 1:00 P.M. to 5:00 P.M., as part of the 2008 AGO National Convention. The final round will be held at Hennepin Avenue United Methodist Church in Minneapolis on Monday, June 23, from 1:00 P.M. to 5:00 P.M.

NCOI Committee Pamela Ruiter-Feenstra, Director David Arcus J. Melvin Butler

> David Vogels Councillor for Competitions and New Music

Steven Ball, Fulbright Scholar and anticipated spring doctoral graduate of the University of Michigan School of Music, is widely known both as an organist and as a campanologist and carillonneur. Recognized especially for his work on the interpretation and scholarship of silent films, Mr. Ball is one of fewer than a half-dozen organists in the world to hold a staff organist position at a movie theater, the premiere organist for the world's first concerto for theater organ and orchestra, and the first person ever to accompany a silent film on the carillon. In addition to his duties as staff organist of the Michigan Theater and as organist at Plymouth Congregational Church in Lansing, he is currently carillonneur at the University of Michigan, where he both performs and teaches.

Herbert Buffington is organist at Peachtree Christian Church in Atlanta, Ga. He received a bachelor of arts degree from Duke University, studying organ with Robert Parkins and Fenner Douglass. He earned a master of music degree from the Peabody Institute as a pupil of Donald Sutherland. European study was with Peter Planyavsky. He is a past secretary, sub-dean, and dean of the Atlanta AGO Chapter, and also served on steering committees for the 1992 National Convention and the 2007 Region IV Convention, both in Atlanta. He is director of the AGO's Committee on Membership Development and Chapter Support.

Stephen Kalnoske is currently the assistant organist at National City Christian Church. He served as organist at Arlington Presbyterian Church in Virginia after attending the Boston Conservatory. He has studied organ literature with Celia Amstutz in Fairfax, Va., and Sean Redrow in Boston, as well as organ improvisation with Monte Maxwell at the U.S. Navy Academy Chapel in Annapolis, and Michael Kleinschmidt at Trinity Church, Copley Square in Boston. He currently studies organ improvisation with Ronald Stolk and holds a full-time job as an administrator for the Federal Aviation Administration.

Jason Roberts is organist-choirmaster at St. James's Episcopal Church in West Hartford, Conn. A graduate of Rice University and the Yale Institute of Sacred Music, his teachers have included Clyde Holloway and Martin Jean. Mr. Roberts is currently a doctoral candidate at the Manhattan School of Music, where he studies with McNeil Robinson. Recently he has given recitals at Brick Presbyterian Church in New York City, Trinity College in Hartford, and Mercer University in Macon, Ga. He is winner of the 2005 Albert Schweitzer Organ Competition USA.

William James Ross is a native Texan born in Dallas. His major teachers in organ were Donald Willing, Vernon de-Tar, and Marilyn Mason, and in composition, Ross Lee Finney and Leslie Bassett at the University of Michigan and Karl Korte and Joseph Schwantner at the University of Texas. Active as a composer, conductor, performer, and teacher, he has won prizes both for his compositions and his organ playing, and his works have been published by several publishers. His many organ works are performed by prominent organists throughout the world. His Danny Boy (Meditation on "Londonderry Air") has recently been published in multiple editions by C.F. Peters Corporation. Mr. Ross is minister of music for the First Unitarian Universalist Church of San Antonio, where he has served since 1993. He has been a member of the music faculty of St. Mary's University and of the University of Texas at San Antonio, where he has taught organ, composition, music history, and counterpoint.

APOBA

THERE ARE many threads that run through the world of the pipe organ, and they influence our perception of the instrument and somewhat control our thoughts and guide them into narrow categories. The following threads come to mind:

HISTORIC. We view the past by periods—Classic, Romantic, Orchestral, etc. The "rules" by which we select and place instruments within a period have been decided for us, and anomalous instruments are excluded even if they fall inside the time lines.

GEOGRAPHIC. Geographic sectioning occurs within convenient national boundaries—German, French, English, American, etc. Though easier to place than historic instruments because the boundaries are self-evident, we still find it easy to ignore and dismiss the one-offs, the special cases, and the organs that don't seem

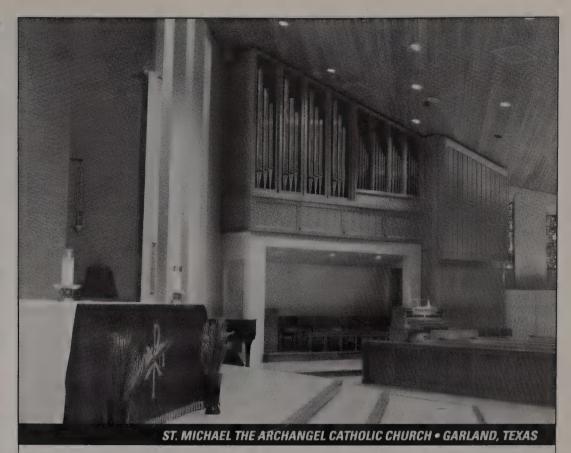
to fit properly.

FUNCTION. We don't usually spend much time trying to pin down the exact function, or functions, expected of any given pipe organ. The reason is that we are not totally cognizant of what their exact purpose or function might have been. We are inclined to accept a function as defined by the surviving published literature that can be associated with the instrument. We would find it academically indefensible to claim more. The result of our efforts is usually much narrower than the original functions probably were. The casual and unrecorded uses are unknown. That which may have been taken for granted at an earlier time may not be apparent today.

CHARACTER. This is a difficult subject because the author may be quickly dismissed for appearing insensitive, biased, or committed to a particular religion or style. But the topic is relevant. The instruments of the Reformed churches are certainly based on a different character of music than those of Catholicism. Protestantism has many other "characters" of musical usage and style; and large civic pipe organs are altogether different again. Small rural churches have a different style and need than large metropolitan situations, and it is easy for us to contrive a description of a style by being unaware of that which is not

completely obvious to us.

GENERALIZATION. It has been an error of our thinking to create categories of history, geography, function, and character based on the repetition of recently "discovered" rules. If we find ten organs of similar character, and can create a checklist of their characteristics, we can then create a name for them (e.g., French Classic, etc.). The organs that don't fit the listed requirements are discredited and ignored. A single organ that violates the rules for its period or location will simply have no influence. This demand for easy-to-categorize stylistic features became the method by which we decided the merits of old instruments. Repetition of stylistic elements became the sole method by which we could understand and categorize early instruments and music.



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IMPETUS. The world of Physics gives us a Newtonian Law of Motion that things remain at rest or in motion unless acted upon by an external force. The world of the pipe organ has similar inertial forces. Once the definition of a particular style has been propagated and accepted, it is difficult to eliminate. We continue to look for the truth in periods, nationalities, functions, and

I suspect that we have created the generally accepted categories of organ period and style as a mental crutch—saving us the trou-

styles, but these will always be elusive.

ble and difficulty of truly understanding what the organ is all about. We make order out of chaos to help us find an easy and simple solution to the nearly impossible problem of understanding what the pipe organ is and has been. I suggest that we have a long way to go to rise above the narrow limitations of the accepted categories of history, geography, function, and style that we have taught ourselves for several decades. There is more to the pipe organ than a checklist.

CHARLES HENDRICKSON for APOBA hendorg@aol.com www.hendricksonorgan.com

SUMMER COURSES, WORKSHOPS, CONVENTIONS, TOURS, AND **FESTIVALS 2008**

CALIFORNIA
CONGREGATIONAL SONG AND THE ARTS: GIFTS FOR
WORSHIP AND MINISTRY, Berkeley, July 13–17. Sponsored by the Hymn Society in the United States and
Canada. The curriculum will explore the conference theme through plenary lectures and showcases; 46 workshop sessions; daily morning
prayers, hymn festivals, and night prayers. James
Abbington, Cindy Bacon, Mary Louise Bringle,
Emily Brink, Carson Cooman, Carla deSola, Ruth
Duck, Harry Eskew, Colin Gibson, Gracia Grindal,
Nancy Hall, Marilyn Haskel, Hal Hopson, Mark
Miller, Sally Ann Morris, Don Saliers, Dan Schutte,
Sandra Soderland (opening recital), Thomas Sandra Soderland (opening recital), Thomas Troeger, James Welch, and others. Contact: Mark G. Meyer, Administrative Associate, The Hymn Society, Boston University School of Theology, 745 Commonwealth Ave., Boston, MA 02215-1401. 800-843-4966 (800-THE HYMN); 617-353-6493; e-mail: hymnsoc@bu.edu; www.thehymnsociety.org

CONNECTICUT
GREGORIAN CHANT WORKSHOP, St. Edmund's Retreat,
Mystic, June 1–6. Sponsored by St. Michael's Institute of Sacred Art. For all levels of ability; study
Gregorian modes, neumes, chironomy, Latin diction, chant in English; daily sung liturgies; William
Tortolano. Contact: William Tortolano, St. Edmund's Retreat, P.O. Box 399, Mystic, CT 063550399. 860-536-0565; sacredart@endersisland.com;
www.endersisland.com

FLORIDA
INSPIRING WORSHIP—SACRED MUSIC WORKSHOP, University of Florida, Gainesville, May 4—6. Sponsored by the University of Florida School of Music. Sessions on choral and organ reading, healthy singing, sacred vocal literature, working with the children's choir, service playing; hymn festival, organ-plus concert, organ crawl, and carillon recital; Michael Burkhardt, Laura Ellis, Brenda Smith, Ron Burrichter. Contact: Laura Ellis, University of Florida, School of Music, PO Box 117900, Gainesville, FL 32611. 352-392-0223; fax: 352-392-0461; e-mail: zklobnak@ufl.edu; http://arts.ufl.edu/organ

EDUCATION THROUGH MUSIC SEMINAR, Concordia University Chicago, River Forest, July 20–25. Randy McChesney; seminar details online. Contact: Laura Zimmer, 708-209-3062; e-mail: laura.zimmer@cuchicago.edu; http://richardsinstitute.

CONCORDIA UNIVERSITY CHICAGO SUMMER SESSION, River Forest, June 16–July 11. "Studies in Christian Worship: Theology and Music," "Music Bibliography and Research," lessons in organ, piano, and voice; Frank Senn, Carl Schalk, Mary Stahlke. Contact: Laura Zimmer, 708-209-3062; e-mail: laura.zimmer@cuchicago.edu; http://richardsinstitute.

INDIANA
SUMMERSONG, University of Notre Dame, Notre Dame, July 7–18. Cosponsored by the university's Department of Theology, Center for Liturgy, and Office of Campus Ministry. Comprehensive twelveday program offering two graduate courses for church musicians (Liturgical Year or Theology of Ministry); applied musical skills in organ, piano, guitar, voice, and choir; evening spiritual conferences; Morning Prayer, Evening Prayer, and Eucharist; space limited to 50 candidates; Michael Driscoll (director), Karen Kirner, Don LaSalle, Jane O'Keefe, Michelle Rego, Daniel Stowe, others. Con-

tact: SummerSong2008, Notre Dame Center for Liturgy (NDCL), 1224 Hesburgh Library, Notre Dame, IN 46556. 574-631-5435; fax: 574-631-8553; e-mail: ndc/@nd.edu; www.liturgy.nd.edu/ summersong

MAINE
CHURCH MUSIC CONFERENCE, Woodfords Congregational Church, Portland, July 14–17. Sponsored by the United Church of Christ Musicians Association. "Roots and Branches: Where We Come From and Where We're Going"; workshops for musicians and clergy in worship planning, vocal techniques, building a choir, handbell ensembles, composers forum, choral reading sessions, and organ repertoire; Michael Kemp, Victoria Sirota, Bernard Wilson, Daniel Moore, Patricia Snyder, Peter Niedmann, Peter Krasinski. Contact: Paul Schnell, UCCMA Portland Conference Chair, 501 Long Plains Rd., Buxton, ME 04093. 207-727-6562; prschnell@securespeed.us; http://www.uccma.org

MASSACHUSETTS
OLD WEST ORGAN SOCIETY SUMMER SERIES, Old West Church, Boston, July—August. 1971 Fisk organ; Andrew Paul Holman (July 8), James Busby (July 15), Natsumi Malloy (July 22), David Beyer (July 29), Joshua T. Lawton (August 5), and Margaret Angelini (August 12). Contact: Old West Church, 131 Cambridge St., Boston, MA. 617-739-1340.

MICHIGAN
ORGAN AND CHURCH MUSIC INSTITUTE, University of Michigan, Ann Arbor, June 15–17. Music of Franck and the 100th anniversary celebration of the birth of Olivier Messiaen; Marilyn Mason. Contact: Regina Ferguson, Summer Program Coordinator, 2005 Baits Dr., Rm. 220, Ann Arbor, MI 48109-2075. E-mail: cferg@umich.edu

University of Michigan Summer Harpsichord UNIVERSITY OF MICHIGAN SUMMER HARPSICHORD WORKSHOPS, Ann Arbor, June 16–20 and June 23–27. First session is a study of Bach's French Suites, Suite in A Minor, BWV 818, Suite in E-flat Major, BWV 819, and the 15 Three-Part Inventions. The second session is designed for pianists and organists making a transition to the harpsichord and for harpsichordists wishing broad coverage of a wide range of issues; Edward Parmentier. Contact: Edward Parmentier, 734-665-2217; fax: 734-763-5097; e-mail: eparment@umich.edu; www.music. umich.edu

MINNESOTA

NATIONAL CATHOLIC YOUTH CHOIR, St. John's Abbey and University, Collegeville, June 16–July 2. Liturgies, rehearsals, concerts, classes, daily prayer, and tour; recreation for youth entering grades 10, 11, and 12; Axel Theimer (conductor). Contact: Anthony Ruff, OSB, St. John's Abbey and University, Collegeville, MN 56321. 800-241-4796; e-mail: awruff@csbsju.edu; www.catholicyouthchoir.org

RENÉ CLAUSEN CHORAL SCHOOL, Concordia College, Moorhead, July 19–23. Provides conductors with increased knowledge of choral style, literature, performance practice issues, and conducting and rehearsal techniques; René Clausen, Pearl Shangkuan, Jo-Michael Scheibe, and Michael Smith. Contact: Gordon Moe, Manager, René Clausen Choral School, PO Box 162, Hawley, MN 56549. 218-486-5601; e-mail: gmoe@reneclausen.com; www.reneclausen.com

St. Olaf Conference on Worship, Theology, and the Arts—"Fling Wide the Gates," Northfield, July 21—25. Sponsored by St. Olaf College. Nationally acclaimed theologians, scholars, musicians, and artists share their expertise and gifts with pastors, church musicians, and lay readers; daily morning worship and evening chapel; Christopher Aspaas, Bruce Benson, Mary Louise Bringle, David R. Davidson, Randall Engle, John Ferguson, David Hagedorn, Marty Haugen, Therees Tkach Hibbard, Robert Mahoney, Jill Mahr, Scott Riedel, Catherine Rodland, Bradley Hunter Welch, Paul Westermeyer, and others. Contact: Linda Hagan Kvanbeck, Church Relations, St. Olaf College, 1520 St. Olaf Ave., Northfield, MN 55057. 800-726-6523; e-mail: kvanbeck@stolaf.edu; www.stolaf.edu/events/cwta

ST. OLAF SUMMER MUSIC CAMP, Northfield, June 15–21. For high school vocalists and instrumentalists who have completed grades 9, 10, 11, or 12; classes, lessons, rehearsals, ensembles; faculty, counselor, and camper recitals and performances; social and recreational activities; Christopher Aspaas, Catherine Rodland, others. Contact: 507-786-3042 or 800-726-6523; e-mail: summer@stolaf.edu; www.stolaf.edu/services/conferences/camps/musiccamp musiccamp





NEW MEXICO
SMU HARPSICHORD WORKSHOP XVIII, Santa Fe, July
27—August 1. Sponsored by Southern Methodist
University. Lectures and masterclasses in private
music rooms in Santa Fe. Repertory includes works
of Scarlatti, J.S. Bach, Duphly, Distler. Premiere of
Glenn Spring's solo work based on Georgia O'Keeffe, American premiere of Stephen Dodgson's
"Carillon Concertante," and the "Legacy of
Landowska"; Jane Clark, Stephen Dodgson, Linda
Raney, Paul Wolfe, Glenn Spring, Larry Palmer (director). Contact: Larry Palmer, Division of Music,
Southern Methodist University, Dallas, TX 75275.
214-768-3273; fax: 214-768-4669; e-mail:
lpalmer@smu.edu

NEW YORK
IMPROVFEST: ORGAN IMPROVISATION WORKSHOP,
Eastman School of Music, Rochester, July 7–11. A
wide-ranging workshop that offers demonstration
and instruction in improvisation from the beginning and onward. Particular emphasis will include:
developing themes, harmonization, and giving
shape and form to improvisations; contrapuntal idioms, jazz idioms. Three separate tracks: beginning,
intermediate, and advanced; William Porter, Gerre
Hancock, Rick Erickson. Contact: Summer Session
Office, Eastman School of Music, 26 Gibbs St.,
Rochester, NY 14604. 585-274-1400 or 800-2464706; e-mail: summer@esm.rochester.edu; www.
esm.rochester.edu/summer

IMPROVISING AT THE HARPSICHORD, Eastman School of Music, Rochester, July 7–11. Develop skills in thoroughbass and use those skills in learning to improvise. Using the early 18th-century Musicalische Handleitung of Friederich Erhardt Niedt, along with other sources from the same period, as guides, the course will explore how thoroughbass practice facilitates the improvising of preludes, suites, ostinato pieces, and fugues. No previous experience in improvising is required, but familiarity with the harpsichord and a desire to be creative; William Porter. Contact: Summer Session Office, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604. 585-274-1400 or 800-246-4706; e-mail: summer@esm.rochester.edu; www.esm.rochester. summer@esm.rochester.edu; www.esm.rochester.edu/summer

SUMMER ORGAN SERIES, Trinity Church—Wall Street, New York City, July 3—August 7 (every Thursday at 1 p.m.). "Pedals and Pumps: A Festival of Organ Divas" will feature recitals by Federica Iannella and Giuliana Maccaroni (Italy), Barbara Dennerlein (Germany), Jane Watts (U.K.), Joyce Jones (U.S.), Ludmila Golub (Russia), and Ahreum Han (Korea). Contact: www.trinitywallstreet.org

NORTH CAROLINA
MUSIC AND LITURGICAL ARTS WEEK, Lake Junaluska,
June 22–27. Sponsored by The Fellowship of
United Methodists in Music and Worship Arts. Seminars, concerts, and presentations in choral, instrumental, and dance worship; daily worship with preaching by the Rev. Dr. Jody Seymour, worship design by the Rev. Laura Jaquith Bartlett, and organ support by Rodney Cleveland. Contact: Leigh Anne Taylor, 800-952-8977; e-mail: music@ blacksburgumc.org

OHIO

OHIO
OBERLIN SUMMER ORGAN ACADEMY, Oberlin College Conservatory of Music, Oberlin, June 29—July 3. Designed specifically for high school students, post sophomore and junior years, who are considering possible undergraduate study in organ; daily private lessons and masterclasses; faculty recitals and opportunities for student performances; David Boe, James David Christie, Webb Wiggins. Contact: Anna Hoffmann, Outreach Programs, Conservatory of Music, 77 West College St., Oberlin, OH 44074-1588. 440-775-8044; e-mail: ocorgan@oberlin.edu; www.oberlin.edu/con/summer/organ

SING! PRAYER AND PRAISE – UCC MUSICIANS NATIONAL NETWORK, The Bath Church, Akron, August 14–18. A national worship and music event for musicians, posters, worship allowers and literature. 14–18. A national worship and music event for musicians, pastors, worship planners, and liturgical artists; worship, workshops, concerts, new music reading sessions, musical marketplace, fellowship, and fun; James Abbington (keynote speaker). Contact: The Rev. Scott Ressman, Minister for Worship, Music, and Liturgical Arts, United Church of Christ, 700 Prospect Ave., Cleveland, OH 44115. E-mail: ressmans@ucc.org

OREGON

OREGON BACH FESTIVAL, Eugene, June 27–July 13. Sponsored by the University of Oregon. Festival centers on choral-orchestral works including the Mass in B Minor, St. Matthew Passion, and Haydn's Heligmesse; chamber music with four concerts by





OPUS 5

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the Shanghai Quartet; in-depth lecture concert series on the St. John Passion; three organ recitals feature ElRay Stewart-Cook, Barbara Baird and Julia Brown, and Douglas Cleveland; principal keyboardist is Boris Kleiner; Helmuth Rilling (artistic director and master teacher). Contact: George Evano, 800-457-1486; fax: 541-346-5669; e-mail: bachfest@uoregon.edu; http://oregonbachfestival.

TEXAS
CHURCH MUSIC SUMMER SCHOOL, Perkins School of Theology, Southern Methodist University, Dallas, June 16–26. Sponsored by Perkins School of Theology and the General Board of Higher Education and Ministry of the United Methodist Church. Theology, adult choral, conducting, youth/children, "Words for Worship"; David Cherwien, Pam Elrod, Mark Patterson, Susan Cherwien; continuing education credit and certification. Contact: Leah King, 979-732-3904; fax: 979-732-3443; e-mail: leahking @hughes.net; www.smu.edu/theology @hughes.net; www.smu.edu/theology

VIRGINIA
CHURCH MUSIC INSTITUTE, Shenandoah University, Winchester, June 22–27; June 29–July 4. Designed for choir directors, organists, singers, clergy, students, and worship planners. "Children and Youth in Worship: The Song of Tomorrow" features hands-on workshops on music in worship (with emphasis on children and youth in worship, including demonstration choirs), service planning, new and old hymns, choral conducting and rehearsal techniques, anthem selection, fresh choral and organ literature and techniques, imaginative liturgy, creative accompanying, music for all worship styles, hymn playing; recitals, daily worship, visits to historical churches, choral/organ reading sessions, music publisher displays, choir participation; undergraduate/graduate credit; Kathleen Turner, John Horman, Frances Underwood, and Steven Cooksey. Contact: Steven Cooksey, Shenandoah University, 1460 University Dr., Winchester, VA 22601. 540-665-4633; e-mail: scooksey@su.edu; www.su.edu/conservatory/cmi edu; www.su.edu/conservatory/cmi

VIRGINIA WESLEYAN COLLEGE SACRED MUSIC SUMMER CONFERENCE, Norfolk—Virginia Beach, July 28—August 2. Organ performance, service music, repertoire and registration, choral conducting, choir management, children's choirs, liturgy, Dalcroze-Eurythmics, handbells, music theory, church theater, daily anthem reading; Christopher Pardini, Don Besig, Nancy Price, Donald McCullough, Rollo Dilworth, Michael Jothen, Cynthia Dobrinski, Dan Benedict, Annabelle Joseph, others. Contact: Sandra Billy, Director, The Center for Sacred Music, 757-455-3376; e-mail: sbilly@vwc.edu; www.vwc.edu/academics/csm

CHORWORKS: "KINGS AND CONQUISTADORS—MUSIC OF CHORWORKS: "KINGS AND CONQUISTADORS—MUSIC OF OLD AND NEW SPAIN," Alexandria, July 1–6. Rehearsals, seminars, and concerts of music from Iberia and Mexico, ranging from medieval cantigas to polychoral Baroque music, including music by Victoria, Guerrero, and Rogier; Philip Cave, Sally Dunkley, Jacqueline Horner, and Steven Rickards. Contact: CHORWORKS, c/o Immanuel Church-on-the-Hill, 3606 Seminary Rd., Alexandria, VA 22304 . 877-572-7251; e-mail: chorworks@gmail.com; www.chorworks.com

WASHINGTON
ORGAN HISTORICAL SOCIETY NATIONAL CONVENTION, Seattle, Tacoma, and Olympia, July 14–18. Partial list of artists includes Joseph Adam, Kevin Birch, George Bozeman, Julia Brown, J. Melvin Butler, Douglas Cleveland, Gregory Crowell, Tim Drewes, Carol Foster, Peter Guy, Walter Krueger, Christopher Marks, Leslie Martin, Lorenz Maycher, Dana Robinson, Paul Tegels, and Carole Terry; 25 instruments; opening event at Benaroya Concert Hall. Contact: ohs2008@organsociety.org; 804-353-9226

TALLIS SCHOLARS SUMMER SCHOOL, Seattle, July 26-August 2. Sponsored by Tallis Scholars Summer School-USA. Explores the heritage of Renaissance choral music, and helps develop a performance child sance choral music, and helps develop a performance style appropriate to it, as pioneered by the Tallis Scholars; open to singers age 16 and older, and welcomes participants from across the globe; participants will work on concert and service repertoire in a variety of small and medium-sized groups under the direction of Peter Phillips and members of the Tallis Scholars; music of Thomas Tallis and William Byrd; final gala concert by summer school participants, directed by Peter Phillips; David Woodcock, Janet Coxwell, Patrick Craig. Contact: Laura Hutchinson, General Manager, TSSS-USA, 206-498-1749; fax: 206-783-9386; e-mail: tsss.laura@gmail.com; www.tsss.uk.com **CANADA**

MOUNT ROYAL COLLEGE CONSERVATORY ORGAN ACADEMY, Calgary, Alberta, July 20–29. Sponsored by Mount Royal College and the Alberta Foundation for the Arts. Intermediate- to advanced-level organ study, private lessons, and performance opportunities; Simon Preston, John Butt, David Higgs, Neil Cockburn. Contact: Edith Pritchard, Program Coordinator, 403-440-7769; fax: 403-440-6594; e-mail: epritchard@mtroyal.ca; www.mtroyal.ca/ conservatory/intsumschool.shtml

ROYAL CANADIAN COLLEGE OF ORGANISTS NATIONAL CONVENTION—"ORGAN FESTIVAL ON THE GRAND," Kitchener, Waterloo, and Guelph, Ont., July 13–17. Focuses on re-imagining all aspects of music making in the church: organ, piano, keyboard, choir, and congregational song; finals of the RCCO International Improvisation Competition; partial list of artists include David Briggs, Jan Overduin, Jonathan Oldengarm, Daniel Cabena, William Wright; Da Capo Chamber Choir, Nota Bena Period Orchestra; hotel: Delta Kitchener-Waterloo. Visit online at www.festivalotg.ca or phone 519-621-4530. (For more information, see pp. 22–25.) 4530. (For more information, see pp. 22-25.)

Vancouver Early Music Programme & Festival, British Columbia, July-August. Sponsored by Early Music Vancouver and the School of Music, University of British Columbia. Courses include "The Codex Calixtinus," "The Apotheosis of the French Baroque," "The Compleat Singer," "Dances of the French and Spanish Baroque," "Harpsichord Maintenance & Regulation," "Historical Dance for Beginners," and "Early Music In Context"; Benjamin Bagby, Norbert Rodenkirchen, Jacques Ogg, Jaap ter Linden, Ana Yepes, Ton Amir, Ellen Hargis, Ray Nurse, Margret Gries, Doreen Oke, others. Contact: Vancouver Early Music Programme & Festival, 1254 West 7th Ave., Vancouver, BC, Canada, V6H 1B6. 604-732-1610; e-mail: workshops@earlymusic. bc.ca; www.earlymusic.bc.ca bc.ca; www.earlymusic.bc.ca

FRANCE

INTERNATIONAL ORGAN ACADEMY "DOM BÉDOS," Ste-Croix Abbey Church, Bordeaux, September 3-9. In-terpretation course with Jean-Claude Zehnder is open to all (registered players and non-playing par-ticipants); limited to 25 players; required repertoire includes works of Bach, Buxtehude, Couperin, and Nivers (see application for exact requirements); final concept; classes taught in French Paralich, Con-Nivers (see application for exact requirements); final concert; classes taught in French. English, German, and Italian; application deadline is June 30. Contact: Renaissance de l'Orgue à Bordeaux, 26, rue du Maréchal Gallieni, F-33150 Cenon, France. Fax: +33 5 56 86 58 29; e-mail: orguebordeaux @neuf.fr or arcartay@club-internet.fr; www.france-orgue.fr/bordeaux

International Summer Organ Conservatory, Bourges, Orléans, and Paris, August 4–14. Classes for players and auditors on noted French organs in Paris and Orléans. Repertoire to include Baroque, French Romantic, Messiaen, and improvisation; Anne Page, Ewald Kooiman, David Sanger, Nigel Allcoat (artistic director). Contact: ISOC, 6 Aston Lane, Burbage, Hinckley, Leicestershire LE10 2EN, UK. + 44 1455 63-24-64; fax: + 44 1455 25-00-45; e-mail: sec@organconservatoire.org; www.organconservatoire.org

ORGAN ACADEMY, Saessolsheim (Alsace), July 24–31. Open to organists of all ages and abilities; full repertoire listing on Web site; Francis Jacob, Willem Jansen, Claude Roser, Benjamin Righetti. Contact: Association des Amis de l'Orgue de Saessolsheim, 32, rue Principale, F-67270 Saessolsheim, France. Phone/fax: 33 (0) 3 88 70 52 75; e-mail: asamos@orange.fr; http://perso.orange.fr/asamos asamos

GERMANY
BACH FESTIVAL LEPZIG, June 13–22. "Bach and His Sons" will highlight the major role played by the Bach family of musicians in the period of transition from Baroque to Classicism, and their influence on subsequent generations of musicians. Customizable seven-concert series; sacred and secular works, visits to famous organs, chamber music, and orchestral concerts; walking tour of Bach sites in Leipzig; opening organ and choral concert at St. Thomas Church; Roger Norrington, La Stravaganza Cologne, Collegium Vocale Gent (choir and orchestra), the Rheinische Kantorei, Das Kleine Konzert, the Akademie für Alte Musik Berlin, the Academy of Ancient Music, German Chamber Philharmonic Bremen. Contact: Bach-Archiv Leipzig, Thomaskirchhof 15/16, D-04109 Leipzig, Germany. +49-341-91 37 302; fax: +49-341-91 37 315; www.bach-leipzig.de or www.ticketonline.de

International Organ Conference, Konstanz, July 27–August 2. Sponsored by Gesellschaft der Orgelfreunde and St. Galler Orgelfreunde. Tours of area churches through all three countries bordering on Lake Constance; concerts, lectures, and workshops focus on the organ works of Liszt, Reger, Brahms, Schumann, and Mendelssohn. Contact in writing: Bernhard Conrads, Linzgaublick 7, 88662 Salem, Germany, or Münstermusikdirektor Markus Utz, Pfalzgarten 4, 78462 Konstanz, Germany; e-mail: bernhard.conrads@uni-konstanz.de or info@muenster-konzerte.com; www.gdo.de/veranstaltungen/konstanz

ITALY

ITALY
INTERNATIONAL CHORAL WORKSHOP, Rimini, August 30—September 7. Sponsored by Musicaficta Musical Association. Explores Renaissance choral music and develops a performance style appropriate to it, as pioneered by the Tallis Scholars; open to singers age 16 and older from Italy and abroad; reasonable sight-singing skills required; choral rehearsals and voice lessons; lectures, workshops, masterclasses, concerts, and sung services; Peter Phillips, Ghislaine Morgan, Colin Mawby, Andrea Angelini. Contact: Rimini International Choral Workshop, Viale Pascoli 23-g, 47900 Rimini, Italy. +39 347 2573878; fax: +39 02 700425984; e-mail: info@musicaficta.org; www.musicaficta.org/welcome.html

GÖTEBORG INTERNATIONAL ORGAN ACADEMY, GÖTE-borg, August 14–17. Symposium on Olivier Messi-aen; recitals by Hans-Ola Ericson, Hans Davidsson, Karin Nelson, and others. Contact: Göteborg Inter-national Organ Academy, Ebbe Lieberathsgatan 25, SE-412 65 Göteborg, Sweden. +46-31-786 52 11; fax: +46-31-786 52 00; e-mail: organ.academy@ hsm.gu.se; www.goart.gu.se/gioa/08/organac.htm

SWITZERLAND

SWITZERLAND
INTERNATIONAL ORGAN ACADEMY, Porrentruy, August 5–12. Sponsored by Fondation Pro Musica. J.S. Bach organ works; daily individual lessons on Ahrend organ (modeled after Gottfried Silbermann); faculty recital; active participants (limited to twelve) will have use of practice facilities; nonplaying participants unlimited. Michael Radulescu. Contact: Paul Flückiger, Fondation Pro Musica, Box 1028, CH-2900 Porrentruy, Switzerland. www.promusica.ch

Organ Interpretation Course, Romainmôtier, July 20—August 3. Study music of Jehan Alain on the Alain family's restored four-manual house organ; 17th- and 18th-century Italian music, improvisation, harmonium, private lessons; Marie-Claire Alain, Luigi Ferdinando Tagliavini, Joris Verdin, Emmanuel Le Divellec, Tobias Willi, Guy Bovet. Contact: Cours d'Interprétation de Romainmôtier, Marisa Bovet-Aubert, Fbg de l'Hôpital 18, CH-2000 Neuchâtel, Switzerland. 41(0)32-721 27 90; fax: 41(0)32 721 27 93; e-mail: bovet.aubert@bluewin.ch; jehanalain.ch

TOURS
ENCHANTING CULTURAL CAPITALS—UNIVERSITY OF MICHIGAN HISTORIC TOUR 55, July 10–23. Sponsored by the University of Michigan School of Music, Theater, and Dance. Travel to Budapest, Vienna, Salzburg, and Prague; hear and play instruments from the Bach organ at Michaelskirche to the great Romantic organs of the late 19th century; follow in the steps of Haydn, Mozart, and Beethoven; Marilyn Mason. Contact: Conlin Enrichment Tours/Tour 55, Attention: Sharon Derrig, 3270 Washtenaw Ave., Ann Arbor, MI 48104. 734-677-0900 or 888-426-6546; e-mail: tourinfo@conlintravel.com

ENGLAND AND IRELAND ORGAN TOUR, July 15–28. Visits to organs in London, Windsor, Eton, Farnborough, Exeter, Plymouth, Truro, Buckfast, Sherborne, Wells, Bath, Salisbury, Winchester, and Guildford; attend Southern Cathedrals Festival in Winchester, Proms concert in Royal Albert Hall (London), and recitals at Westminster Abbey, Windsor Castle, and Winchester Cathedral; Leslie Peart (director). Contact: Leslie Peart, 2129 Fairway Dr., Springfield, IL 62704. 217-546-2562; e-mail: lporg2000@yahoo.com; www.organtours.com

FFAO ORGAN TOUR, Belgium, the Netherlands, and Germany, July 7–11. Sponsored by Féderation Francophone des Amis de l'Orgue. Tour will feature organs in Liège, Saint-Trond, Tongres, Maastricht, Aix-la-Chapelle, Steinfeld Basilica, Stavelot, Saimchateau, Steinbach, and Bastogne; demonstrations by Eric Mairlot, Anne Froidebise, Jean-Luc Theilin, Edward Vanmarsenille, Luc Ponet, Marcel

AWARDS

FACO Award, S. Lewis Elmer Award, 2007 First Prize, Arthur Poister Competition, Syracuse, NY, 2004 Urand Prize, Albert Schweitzer Organ Festival USA, 2003

TEACHERS

Paul Jacobs, John Weaver and John Tuttle

SCHOOLS

The Juilliard School (BMus, MMus) The Curtis Institute of Music

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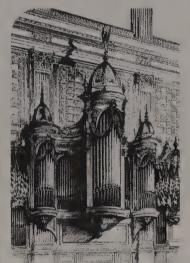


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Verheggen, and others. Contact: Michelle Guéritey, Administration FFAO, 21 rue de la Liberté, 21170 Saint-Jean-de-Losne, France. 011 33 3 80 77 93 96; e-mail: gueritey@ffao.com; www.ffao.com

HISTORIC ORGAN STUDY TOURS, Southern France (from Avignon to Toulouse), September 2–12. Travel by coach to visit French Classic and Ro-Travel by coach to visit French Classic and Romantic organs within the legendary landscape that inspired many of the Impressionist painters; organs by de Joyeuse, Royer, Isnard, Lépin, Moucherel, the Puget family, J.-P. Cavaillé, A. Cavaillé-Coll, and others will be played and studied; tour begins in Avignon, with visits to Aix-en-Provence, Maximin-en-Provence, Carcassonne, and ends in Toulouse; tour booklet provided; photo and recording opportunities; excursions to other sights and farewell dinner; three- and four-star accommodations; Christophe Mantoux, Bruce Stevens, William T. Van Pelt. Contact: Bruce Stevens, 3217 Brook Rd., Richmond, VA 23227. Fax: 804-355-6386; e-mail: bbstevens@erols.com

MATTERHORN TOURS "BELLA ITALIA—ORGANS AND OPERA IN ITALY," Florence, Lucca, San Gimignano, Montepulciano, Venice, and Milan, June 7-20. Sponsored by Matterhorn Travel. Explore the life, times, and music of Vivaldi, Puccini, and Verdi through educational sessions, concerts, museums, and lectures; hear and play organs (supervised by local titular organists); Alfonso Fedi, Umberto Pineschi, Margherita Gianola, Emanuele Carlo Vianelli. Contact: Matterhorn Travel, 3419 Hidden River View, Annapolis, MD 21403. 800-638-9150; fax: 410-266-3868; e-mail: holidays@ matterhorntravel.com; www.matterhorntravel.com

Music and Arts Tour, Florence, Italy, July 3–August 1. Sponsored by the San Francisco State University. Led by a music historian, participants will live for a full month in Florence; learn how Renaissance Florence created the madrigal, the ballet, the symphony, and the opera; visit the Medici collection of Stradivari violins and the first piano; one-day excursions to Siena and San Gimignano; three-day trip to Venice and Verona (attend a production of Aida) and visit the home of Romeo and Juliette and the beautiful Renaissance Giusti Gardens; five concert performances include symphony, ballet, chamber music, and opera; academic phony, ballet, chamber music, and opera; academic credit; Rona Commins. Contact: Karen Maguire at 415-817-4228; e-mail: kjmac@sfsu.edu; www.cel. sfsu.edu/studyabroad

Vermont and New Hampshire Organs, Lake Sunapee region, August 25–29. Sponsored by the OHS American Organ Archives as a benefit. Visits to and demonstrations of historical organs by Casavant, E. & G.G. Hook, Estey, S.S. Hamill, Hook & Hastings, Hutchings, Plaisted & Co., William A. Johnson, John G. Marklove, Alexander Mills, and A. David Moore; headquarters and lodging at Twin Lake Village resort in New London, N.H.; demonstrators: John Atwood, Kevin Birch, Ed Boadway, Carol Britt, Lynn Edwards Butler, Charles Callahan, Michael Friesen, Mark Howe, Peter Isherwood, Barbara Owen, Lois Regestein, Permelia Sears, and James L. Wallmann; tour led by Edgar Boadway of Claremont, N.H.; limited to 100 registrants. Contact: Stephen L. Pinel, OHS Archivist, 609-448-8427; e-mail: slpinel@verizon.net

AMERICAN GUILD OF ORGANISTS, 475 Riverside Dr., Suite 1260, New York, NY 10115. 212-870-2310; e-mail: info@agohq.org; www.agohq.org NATIONAL CONVENTION (See pages 14–21 for more information.)

more information.)
MINNEAPOLIS AND ST. PAUL, MINNESOTA (Twin Cities Chapter): June 22–26. Partial list of artists includes Diane Bish, Cameron Carpenter, Stephen Cleobury, Ken Cowan, James Diaz, Jan Kraybill, Scott Montgomery, John Scott, Tom Trenney, John Weaver, and many renowned choral ensembles; convention will also feature a live broadcast of *Pipedreams*; 100+ exhibit booths; Minneapolis Hilton. Contact: AGO 2008 Registrar, 2040 Loren Rd., Roseville, MN 555113. E-mail: registrar@ago2008.org; www.ago2008.org. ago2008.org.

PIPE ORGAN ENCOUNTERS FOR TEENS (POE)

(See page 55 for more information.)
WACO, TEXAS (Central Texas Chapter): June 8–14.
Contact: Joyce Jones, Baylor University School of
Music, One Bear Place, PO Box 97408, Waco, TX
76798-7408. 254-710-1417; e-mail: joyce_jones@ baylor.edu

Salt Lake City, Utah (Salt Lake City Chapter): June 15–20. Contact: Ingrid Hersman, 5092 South Campbell Dr., Salt Lake City, UT 84118. 801-966-7966; e-mail: hersman@sisna.com; www.slcago.org

HOLLAND, MICHIGAN (Holland Area Chapter): July 6–11. Contact: Elizabeth Claar, 67 West 19th St., Holland, MI 49423. 616-392-7172; e-mail: elizabeth. claar@gmail.com; www.hollandago.org

CHARLOTTE, NORTH CAROLINA (Charlotte Chapter): July 13–18. Contact: Patrick Pope, St. Peter's Episcopal Church, 115 West 7th St., Charlotte, NC 28202. 704-332-7746; e-mail: ppope@st-peters.org; www.charlotteago.org

WORCESTER, MASSACHUSETTS (Worcester Chapter): July 20–26. Contact: Frank Corbin, 85 Park Ave., #4, Worcester, MA 01605. 508-459-1171; e-mail: fcorbin@assumption.edu; www.worcesterago.org

SEATTLE, WASHINGTON (Seattle Chapter): July 27–31. Contact: Carl Dodrill, 4488 West Mercer Way, Mercer Island, WA 98040-3934. 206-236-0067; e-mail: carl@dodrill.net; www.agoseattle.com

PIPE ORGAN ENCOUNTERS ADVANCED FOR TEENS (See page 55 for more information.)
LINCOLN, NEBRASKA (Lincoln Chapter): July 6–11.
Contact: Christopher Marks, University of Nebraska–Lincoln, 108 Westbrook Music Building, Lincoln, NE 68588-0110. 402-472-2980; e-mail: cmarks2@unl.edu; www.agolincoln.org

PIPE ORGAN ENCOUNTER+ FOR ADULTS (POE+) (See page 55 for more information.)
FORT COLLINS, COLORADO (Tri-State Chapter): May 18-23. Contact: Joel Bacon, Colorado State University, 1778 Campus Delivery, Fort Collins, CO 80523-1778. 970-491-2431; e-mail: Joel.Bacon@colorato.edu

PITTSBURGH, PENNSYLVANIA (Pittsburgh Chapter): June 15–20. Contact: Mark C. Nurnberger, Bethlehem Lutheran Church, 1719 Mount Royal Blvd., Glenshaw, PA 15116-2105. 412-486-0550; e-mail: m.nurnberger@belc.org

CHORISTERS GUILD, 2834 West Kingsley Rd., Garland, TX 75041-2498. 972-271-1521; fax: 972-840-3113; e-mail: conferences@mailcg.org; www.choristersguild.org
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Asheville, N.C., June 20–21
Northfield, Minn., July 25–26

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS, 962 Wayne Ave., Suite 210, Silver Spring, MD 20910-4461. 240-247-3000; fax (240) 247-3001. e-mail: mcmahon@npm.org; www.

npm.org
REGIONAL CONVENTIONS EASTERN: East Brunswick, N.J., June 30–July 3 CENTRAL: Cleveland, Ohio, July 8–11 WESTERN: Los Angeles, Calif., August 5-8

INSTITUTES
CANTOR EXPRESS—Three intensive days, with a twoperson team, designed to improve dialogue between cantor and assembly, emphasizing proclamation of the Word, vocal technique, and the
language of sung prayer.
San Francisco, Calif., July 11–13
Hartford, Conn., July 17–19
Buffalo, N.Y., July 18–20
Baltimore, Md., August 8–10

CHOIR DIRECTOR INSTITUTE—Large- and small-group instruction; conducting practice; musical score preparation; sessions on vocal skills, liturgy, and Scripture; choral reading sessions; sung prayer. St. Louis, Mo., August 11–15

GUITAR AND ENSEMBLE INSTITUTE—Intensive training program for guitarists at all levels, for instrumentalists in liturgical music ensembles, and for directors of ensembles that combine voices and

Erlanger, Ky. (Cincinnati), July 14-18

INSTITUTE FOR MUSIC WITH CHILDREN-Includes two tracks, three intensive days, with sessions on preparing children for worship, teaching children to sing, reading sessions of diverse repertoire for choir and classroom, and sung prayer. San Antonio, Tex., July 22-24

PASTORAL LITURGY INSTITUTE—Broader and more intensive treatment of pastoral liturgy topics than is available through single workshops, diocesan conferences, or NPM conventions. Intended for pastoral precisions are also as a superior of the conventions of the c toral musicians, clergy, liturgy planners, and other

leaders of worship; for musicians who serve as liturgists and liturgy planners and clergy to better understand the role of music in liturgy planning. Baton Rouge, La., July 28–August 1

ORGANPROMOTION MG-MUSIC, Schlossplatz 5, D-72172 Sulz a.N., Germany. 011-49 (0) 7482 - 91 39 30; e-mail: info@organpromotion.org; www.organpromotion.org

ORGAN MASTER CLASS WITH TON KOOPMAN, Freiberg (Saxony), June 19–22. Silbermann organ in St. Peter's Church; Bach, Buxtehude, Sweelinck; includes a trip to Dresden; recital by participants. Contact the ORGAN promotion office or visit online.

ORGAN TOUR, Germany, June 22-28. Travel by coach from Dresden and Leipzig to Brandenburg via Berlin; historic and modern organs, meetings with prominent organists; opportunities to play. Contact the ORGAN promotion office or visit online.

CHURCH MUSIC INSTITUTE, College of Music and Drama, Leipzig, July 18–20. For students aged 15 or older; individual and group coaching in organ literature, liturgical music, and choral direction. Contact the ORGAN promotion office or visit online.

SOUTH GERMAN ORGAN ACADEMY, Neresheim, Ochsenhausen, Rot a.d. Rot, and Ottobeuren. July 31—August 3. For professional and amateur organists; practice and perform on historic instruments of Gabler, Riepp, and Holzhey; Franz Raml. Contact the ORGANpromotion office or visit online.

OUNDLE FOR ORGANISTS SUMMER SCHOOL, Creed Chapel, Ashton, Oundle, Northamptonshire, PE8 5LD, UK. +44 1832 272 026; fax: +44 1832 272 026; Contact: James Parsons: jamesparsons @oundlefestival.org.uk; oundlefestival.org.uk

ADVANCED ACADEMY, St. Catharine's College, Cambridge, July 6-11. Sponsored by Simon Preston. Repertoire masterclasses and faculty recitals; Sweelinck through Bach, Widor, Messiaen, and contemporary British repertoire; David Sanger, Simon Preston, Kevin Bowyer, Reitze Smits (Netherlands).

ADVANCED ACADEMY AUTUMN STUDY BREAK, Toulouse, France, September 15–19. Sponsored in partnership with the Royal College of Organists. Masterclasses and public student recitals for conservatory and university organ students age 19–29; budget and comfortable accommodation at L'Institut Catholique; access to Saint-Sernin (1889 Cavaillé-Coll), Musée des Augustins (Ahrend), Saint-Pierre des Chartreux (Classic); observers welcome; Jan Willem Jansen, David Sanger, William Whitehead, Jean-Baptiste Dupont.

EXPLORING NEW REPERTOIRE, Oundle School, Northamptonshire, July 13–19. Sponsored in partnership with the Royal College of Organists. For organists age 13–22; masterclasses, student and faculty recitals (during Oundle International Festival); Peterborough Cathedral, Cambridge Colleges; instruments by Frobenius, Woodstock, and Bower; David Sanger, Ekaterina Melnikova, David Goode, Jeffrey Makinson, Simon Williams, James Parsons.

PROSPECTIVE ORGAN SCHOLARS, Cambridge, July 22–27. Sponsored in partnership with the Royal College of Organists. Organists age 15–19 in residence at St. Catharine's College, Cambridge; repertoire, style, and technique classes; coaching in keyboard skills; choral directing and vocal techniques; sung services in Cambridge College chapels with students directing, playing, and singing; access to nearly all College organs; observers welcome; Kevin Bowyer, William Whitehead, Anne Page, Henry Fairs, Daniel Hyde, James Parsons, Sarah MacDonald, James Lloyd Thomas.

PRESBYTERIAN ASSOCIATION OF MUSI-CIANS, 100 Witherspoon St., Louisville, KY 40202-1396. 888-728-7228, ext. 5288; fax: 502-569-8465; e-mail: pam@ctr.pcusa.org; www.pcusa.org/

MONTREAT WORSHIP AND MUSIC CONFERENCE, Montreat Conference Center, Montreat, N.C., June 15–20; June 22–27. "Christ Be Our Light: Advent through Epiphany." The theme of the conference is the journey through Advent, in the darkness of human sin and suffering, toward the light of Christ. Learn to play the folk harp; the rationale and repertoire for providing therapeutic music at the bedside; the history of psalmody in worship; an introduction to the organ and organ playing for high

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WESTMINSTER WORSHIP AND MUSIC CONFERENCE, Westminster College, New Wilmington, Pa., July 6–11. "God's Love Shattering the Darkness." Offerings include adult choir, chamber choir, gospel choir, handbells, creative keyboard (gospel, jazz, improvisation), instrumental ensemble, adult Orff, improvisation), instrumental ensemble, adult Orff, organ repertoire for Advent, Christmas, and Epiphany, conducting, choral methods, children's and youth choir seminars, reading sessions; Tom Trenney, Keith Hampton, Karl Zinsmeister, Deborah Holden-Holloway, Anne Wilson, Dan Mitchell, Julie Scott, others. Contact: Presbyterian Association of Musicians National Office.

THE ROYAL SCHOOL OF CHURCH MUSIC, 19 The Close, Salisbury, Wiltshire SP1 2EB, UK. 011 44 1722 424 843; fax: 011 44 1722 424 849; e-mail:

44 1722 424 843; fax: 011 44 1722 424 849; e-mail: education@rscm.com; www.rscm.com/courses
COURSE FOR ORGANISTS, York St John University, York, UK, June 16–19. Practical guidance, support, and inspiration for church organists of all levels. Hymnody, playing psalms, service settings, and anthems; new repertoire and contemporary music will be covered, as well as choosing voluntaries and improvising simple interludes; Robert Fielding. Contact: RSCM Education Administrator.

RSCM International Summer School and Conference, Canterbury Cathedral, Canterbury, UK, August 11–17. Workshops, seminars, services in Canterbury Cathedral, concerts and recitals, discussions and fellowship with musicians from around the world; Bob Chilcott, James MacMillan, Ken Burton, Wendy Wilby, Peter Moger, David Ogden, others. Contact: RSCM Education Administrator

ROYAL SCHOOL OF CHURCH MUSIC IN AMERICA, Westminster Choir College, 101 Walnut Lane, Princeton, NJ 08540. E-mail: office@rscmamerica.

COURSES FOR BOYS, TEEN BOYS, AND ADULTS MONTREAL, Sedbergh School, Montebello, Que., July 27-August 3. 40 boys (age 10-18) and 25 adults; John Scott and Patrick Wedd. Contact: Lawrence Tremsky, 516-746-2956, ext. 18; e-mail: mbcc.canada@yahoo.com

TULSA, University of Tulsa, Okla., July 14-20. 40 boys (age 10-18) and 15 adults; Tom Whittemore and Eric Plutz. Contact: Sara Arnold, 918-584-7027; e-mail: saraarno@swbell.net, or Casey Cantwell, 918-582-4128; e-mail: ccantwell@ trinitytulsa.org

COURSES FOR GIRLS, TEEN GIRLS, AND

ADULTS
CAROLINA, Raleigh, N.C., July 14–20. 60 girls (age 10–18) and 25 adults; Katherine Dienes-Williams and Matthew Brown. Contact: Charles Hogan, 513-621-1817; e-mail: chogan@carolinarscm.org, or Martha T. Stewart (registrar), 336-584-9634; e-mail:

GULF COAST, Houston, Tex., June 23–29. 20 girls (age 10–18) and 10 adults; Gerre Hancock and Judith Hancock. Contact: Courtney Daniell-Knapp, e-mail: cdknapp@palmerchurch.org, or Nina Kaufmann, 713-529-6196; e-mail: nmkaufmann@

ROCKY MOUNTAIN, Denver, Colo., July 21–27. 40 girls (age 10–18) and 15 adult women and men; Jeremy Bruns. Contact: Karen Knowles, 303-709-5815; e-mail: knowkaren@aol.com, or Stephen Tappe, 303-577-7726; e-mail: tappe@sjc-den.org

COURSES FOR GIRLS, BOYS, TEENS, AND

CHARLOTTE, Charlotte, N.C., June 23–29. Limit of 60 young singers and 30 adults; Bruce Neswick and Janette Fishell. Contact: Alan Reed, 704-408-7489; e-mail: rscmcharlotte@aol.com, or Tracy Reed, 704-849-9791; www.saintjohns-charlotte.org/rscm

KINGS, Kings College, Wilkes-Barre, Pa., July 21–27. Limit of 60 girls, 40 boys, 30 young adults, and 20 adults; Richard Tanner. Contact: Linda Rosengren, 904-387-5691; e-mail: kingscourse@bellsouth.net

St. Louis, St. Louis, Mo., July 8–13. Ben Outen and David Oustz.

WASHINGTON, Washington National Cathedral, Washington, D.C., July 23—August 3. Limit of eight boys and 22 girls of advanced ability; Frank Boles and Christopher Jacobson. Contact: Douglas Beck, 703-549-3312, ext. 17; e-mail: douglas@straulespis.com stpaulsepis.com

COURSES FOR ADULTS AND YOUNG ADULTS BOSTON, Mass. June 22–29. Up to 40 young adult singers (age 16–27) and two organ scholars; Richard Webster, Ross Wood, and Michael Kleinschmidt. Contact: Joann Dull, 740-296-4459; e-mail:

Carolina Organ Institute, Raleigh, N.C., July 9–15. Wilma Jensen, Katherine Dienes-Williams, and Matthew Brown. Contact: Charles Hogan, 513-621-1817; e-mail: chogan@carolinarscm.org, or Martha T. Stewart (registrar), 336-584-9634; e-mail: mstewart3@triad.rr.com

Pipe Organ Encounters—Matching Gift Challenge

In honor of the Twentieth Anniversary of the POE program, a generous donor has pledged to match—dollar for dollar, up to \$10,000—all new sources of funding supporting the 2008 AGO Pipe Organ Encounters. Contributions from individuals, organizations, AGO chapters, and foundations are sought. Please help us meet this challenge! Send your tax-deductible contribution today or make it online at <www.agohq.org.>

One faculty member recently reported: My personal experience with this POE was the most convincing action of our collective effort and value in all of my years of involvement in the AGO. -William Czelusniak, Northampton, Mass.

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Panel of Judges

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NEW ORGANS

All new organ reports received are included in the New Organs department in the order received as space permits, provided that a complete specification and black-andwhite glossy photograph in clear focus have been supplied. Only high-resolution black-and-white TIFF or JPG files (at least 300 dpi) are acceptable for electronic submissions to tsisley@agohq.org.

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Kobe International University (KIU) is a school of economics founded by the Yashirogakuin Educational Foundation, an arm of the Episcopal Church of Japan. In 2002, a new campus was built on the waterfront of Rokko Island, a large man-made tract in Osaka Bay. At the heart of the campus, designed by Toshiya Masuda of the Takenaka Corporation, stands All Saints Chapel, the

charles Nazarian's visual design for Opus 132 reflects the architecture of this striking modern chapel. The mahogany case imitates the multiplicity of angles found throughout the chapel while visually anchoring the organ to the only surfaces not at an angle—the floor and the rear wall. Silvery accents of brushed aluminum in the case catch the light of the frosted windows that look out on the bay. The arrangement of the mouths of the facade pipes evokes the image of a seagull, also used in our instrument at Yokohama. This element of the nautical world symbolizes the importance of the sea in our home port,

Gloucester, and to the homes of our two organs in Japan, Yokohama and Kobe.

The acoustics of the chapel are quite live and enveloping, thus very supportive of congregational singing. The stoplist comprises 26 independent voices disposed over two manuals. Great and Swell, and Pedal. The

gregational singing. The stoplist comprises 26 independent voices disposed over two manuals, Great and Swell, and Pedal. The tonal design of the instrument combines elements of the German Baroque, the French Classic, and the French Romantic traditions in a manner that enables it to showcase as much of the repertoire as possible. The polished hammered spotted-metal Pedal Prestant 16' occupies the organ's facade down to GG. A single wedge bellows supplies the wind for the two manual divisions at a pressure of 2¼" water column. In addition, there are two concussion bellows, one each for the Great and Swell, which can be engaged or disengaged using the Flexible Wind drawknob. If the knob is drawn, the bellows system allows for a flexible, buoyant wind supply, suitable for early repertoire. When the knob is retired, the two concussion bellows are engaged, stabilizing the organ's wind for large Romantic and 20th-century pieces. The wind for the Pedal pipes comes from a separate parallelrise bellows at a pressure of three inches. The key action is mechanical. In addition to the normal couplers, the organ is equipped with a Swell Super to Pedal coupler. Key compasses are 61 notes in the manuals and 32 notes in the Pedal. The electric stop action



has combinations with 128 levels of memory, made by Solid State Organ Systems. The organ also features a Cymbelstern with eight bells and a Rossignol that has two pipes suspended upside down in water.

A service of dedication for Opus 132 was held in June 2006, and inaugural recitals, featuring Junko Ito, resident organist of the chapel, Naoko Imai, and Naomi Matsui, took place in the fall.

STEVEN DIECK President

GREAT

- BourdonPrestantSpire Flute
- 8 Spire Flute8 Harmonic Flute
- 4 Octave
- 4 Chimney Flute
- 2 Superoctave Mixture IV
- 16 Dulcian
- 8 Trommeten

SWELL (enclosed)

- 8 Violin Diapason
- 8 Voix céleste
- 8 Bourdon
- 4 Principal
- 4 Traverse Flute
- 2% Nasard
- 2 Doublette
- 2 Flute
- 1% Tierce
- Mixture III
- 8 Trompette
- 8 Hautbois

PEDAL

- 16 Prestant
- 16 Bourdon (Gt.)
- 8 Octave
- 8 Spire Flute (Gt.)
- 4 Superoctave
- 16 Posaune
- 16 Dulcian (Gt.)
- 8 Trommeten (Gt.)

COUPLERS

Swell to Great

Great to Pedal

Swell to Pedal

Swell Super to Pedal

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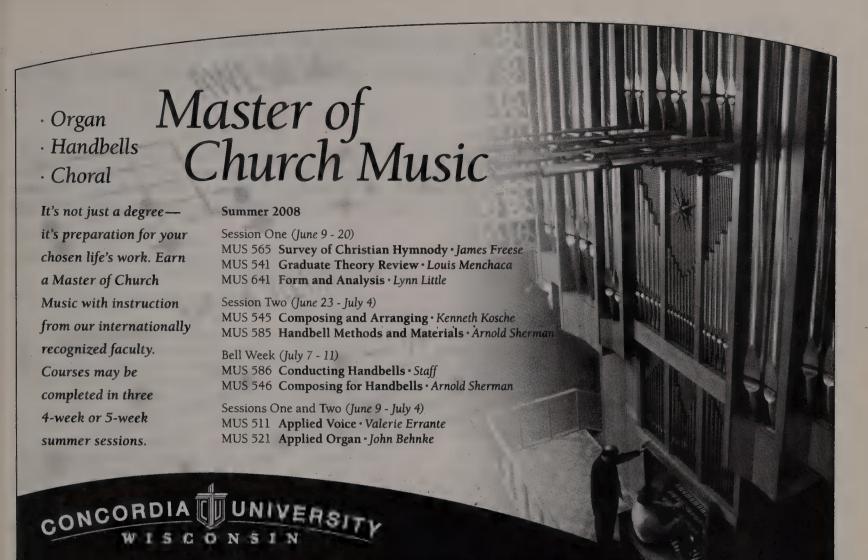
Tremulant

Flexible Wind

Balanced Swell Pedal

RECENT INSTALLATIONS www.agohq.org/recent

	0 1 0			
GEORGIA Atlanta	Morningside Presbyterian Church	Coulter	IV/49	RB, EP
JAPAN Tokyo	Kobayashi residence	Juget-Sinclair	II/3	N, M
MARYLAND Silver Springs	St. Andrew's Lutheran Church	Schantz	II/21	N, EP
SOUTH DAKOTA Sioux Falls	First Congregational Church	Bedient	III/55	RN, EP
TEXAS Arlington Dallas	St. Mark's Episcopal Church Park Cities Presbyterian Church	Casavant Schoenstein	II/26 IV/77	N, EP N, EP
E=Electr-(ic) (o)	M=Mechanical N=New P=Pneuman	TIC RB=REBUILD	RN=Renov	ATION



AGO DUES RATES 2008–2009

800 330 9866

The renewal period for membership in the American Guild of Organists for the 2008–2009 program year will begin April 15, 2008, for voting members affiliated with a chapter.

WWW.CUW.SMARTPURLICOM/CM

All dues for voting membership are collected by local AGO chapters except for dues for independent members, which are collected by National Headquarters. Each currently active member of a chapter should receive a renewal notice from a chapter.

Each chapter will establish the local renewal period and deadline for payment of dues.

The local portion of dues is retained by the chapter to support its programs and functions. The national portion is forwarded to AGO National Headquarters to support regional and national programs and operations and to provide one-year (12 issues) subscription to The American Organist Magazine, the official journal of the American Guild of Organists.

The subscription period for THE AMERICAN ORGANIST for voting members who are affiliated with a chapter for 2008–2009 will be December 2008 through November 2009.

Membership is open to all interested individuals. A completed application form must accompany dues of each new member. Forms and information are available from local chapters or from AGO National Headquarters.

AGO DUES RATES 2008-2009

262-243-4248

Membership Category	National Portion	Chapter Portion	Total Dues
Voting Membership:			
Regular	\$52	\$36	\$88
Special (over 65, or under 2	21,		
or disabled)	\$35.50	\$28.50	\$64
Full-time Student			
(with school ID)	\$23	\$13	\$36
Partner (2nd member at			
same address, no TAO)	\$28	\$36	\$64
Dual (paid to second chapte	er) 0	\$35	\$35
Student Dual			
(paid to second chapter)	0	\$14	\$14
Independent Regular	\$88	0	\$88
Independent Special	\$64	0	\$64
Independent Student	\$36	0	\$36

Non-Voting Membership:
AGO Subscriber
(TAO subscription,
but no chapter
affiliation)
Chapter Friend

chapter Friend (No TAO, chapter participation only) Residing in U.S.:

1 year \$56 2 years \$106 3 years \$152 Outside of U.S.:

1 year \$74 2 years \$140 3 years \$200 dues rate set and retained by local chapter

(Subscriptions are available to institutions at the AGO Subscriber rate)

National Headquarters
American Guild of Organists
475 Riverside Drive, Suite 1260
New York, NY 10115
Phone 212-870-2310 Fax 212-870-2163
members@agohq.org

OFFICIAL RULES GOVERNING THE

2009 AGO/QUIMBY REGIONAL COMPETITIONS FOR YOUNG ORGANISTS

THE PURPOSE OF THIS COMPETITION IS TO ENCOURAGE YOUNGER ORGANISTS TO PURSUE EXCELLENCE, TO GAIN PERFORMANCE EXPERIENCE, AND TO RECEIVE RECOGNITION FUR THEIR ACHIEVEMENTS. THESE COMPETITIONS BEGIN AT THE CHAPTER LEVEL AND CONCLUDE AT THE NINE REGIONAL CONVENTIONS. THE WINNER OF EACH REGIONAL COMPETITION WILL BE INVITED TO PERFORM AS A RISINIG STAR AT THE 2010

NATIONAL CONVENTION IN WASHINGTON, D.C. THE AGO/QUIMBY REGIONAL COMPETITIONS ARE MADE POSSIBLE BY A GENEROUS GRANT FROM MICHAEL QUIMBY, PRESIDENT, QUIMBY PIPE ORGANS INC.

	Chapter	Regional
Eligibility	A competitor must be under 23 years of age as of August 1, 2009. Membership in the AGO is not required.	Same
Competition Dates	The competition to be held between February 6 and April 19, 2009.	The competition to be held concurrent with the Regional Conventions in June/July 2009.
Chapter Application	Chapter Deans must apply to hold a Chapter Competition. Applications must be postmarked no later than October 18, 2008, for listing in the January 2009 issue of The American Organist Magazine. No applications will be accepted after December 1, 2008.	NA
Competitor Application	Applications must be postmarked no later than January 17, 2009. A competitor must enter only in the AGO region of either: the school at which the competitor is currently enrolled OR the competitor's permanent legal residence.	
Repertoire	Competitors will perform one work from each of the following categories: 1. A prelude (a toccata or fantasia is acceptable) and fugue by Bach, including the Eight "Little" Preludes and Fugues (BWV 553–560). BWV 582 is acceptable; BWV 572 is not acceptable.	Same
	2. A work by a composer born between 1800 and 1880 (a single movement of a larger work is acceptable).3. A work composed after 1930 (a single movement of a larger work is acceptable).	
	If playing Vierne or Widor, include their works in Category 2. 4. Hymns – choose one: Let us break bread Lasst uns erfreuen Middlebury Mighty Savior	
	The competitor will introduce the hymn and play two stanzas as if accompanying a congregation. The first stanza of the hymn must be played from the booklet provided; published or improvised arrangements may be used for the introduction and/or the other stanza if the competitor wishes.	
Total Performance Time (three works + hymn)	The total performance time is not to exceed 40 minutes, including piston setting.	Same
Awards	The first-place winner is expected to compete in the Regional Competition. Chapter first-place winners receive free membership in the AGO for one year. Each chapter is encouraged to make cash awards, to assist with expenses for traveling to the Regional Convention, and is encouraged to present the winner in recital.	\$1,000 cash prize to first-place winner; \$500 cash prize to second-place winner. The first-place winner is to be presented in a 45-minute recital at the Regional Convention. All first-place winners will be invited to perform at the 2010 National Convention in Washington, D.C.
Official registration form and official rules	These will be available April 2008 in THE AMERICAN ORGANIST Magazine. Also available from AGO Headquarters: 475 Riverside Dr., Suite 1260, New York, NY 10115; phone: 212-870-2310; fax: 212-870-2163; e-mail: info@agohq.org; www.agohq.org (rules and forms may be downloaded).	NA
Registration Fee	\$50	NA
RCYO Committee www.agohq.org/ organize/rcyo.html	Timothy Wissler, Director (twissler@ctking.com) Ann Marie Rigler (riglera@william.jewell.edu) Leslie Wolf Robb (lesliewolfrobb@mac.com) David Vogels, Councillor for Competitions & New Music (dvogels@aol.com)	

REGISTRATION

1. Where you may compete:

A competitor must enter only in the AGO region of either:

- the school at which the competitor is currently enrolled OR
- the competitor's permanent legal residence.

No competitor may enter more than one Chapter Competition during this competition period (spring 2009). (For information on chapters that plan to hold competitions, see the January 2009 issue of The American Organist Magazine, or contact the Regional Councillor of the Region in which you plan to compete.) Names of chapters holding competitions will be posted on the AGO Web site (www.agohq.org) as soon as their applications are received.

2. Who may compete:

A competitor must be under 23 years of age as of August 1, 2009. Membership in the AGO is not required. Past first-place Regional Competition winners are ineligible to compete.

3. How to enter:

Each competitor must send the following items to the Coordinator of the Chapter Competition selected:

 official application form (published with these rules and available from AGO Headquarters)

proof of age (photocopy of driver's license, birth certificate, or passport)

\$50 registration fee payable to the Chapter of entry

biography and head-shot photograph in digital form

Applications must be postmarked no later than January 17, 2009.

Competitors should retain copies of the application materials.

All application materials become the property of the American Guild of Organists and will not be returned.

GENERAL RULES

1. Recordings:

All phases of this competition are live. No recording is allowed during the competition.

2. Applause:

Applause is not permitted during the competition.

3. Page turners:

Any competitor may request a page turner for practice and performance. The Competition Coordinator will assign a page turner if requested to do so at least two weeks prior to the time needed. The page turner is prohibited from advising the competitor in any way, including advice regarding registration. 4. Photocopies:

The use of photocopied or other illegally reproduced copyrighted scores without the written permission of the copyright holder is prohibited, and will disqualify a competitor from participation in the competition. (Exceptions to this rule apply only to reductions for performance and to pages duplicated for the purpose of facilitating page turns.)

5. Disqualification:

A competitor will be disqualified for failure to abide by the rules. Disqualification will be determined by mutual agreement among the Regional Councillor, the Director of the RCYO Committee, and: (1) at the Chapter level, the Dean of the Chapter and Chapter Competition Coordinator; (2) at the Regional level, the Regional Competition Coordinator.

6. Withholding prizes:

The judges shall reserve the right to withhold any or all prizes.

7. Ties

In the event of a tie for first place, a run-off shall be held immediately. Both competitors will play their entire programs again.

RULES FOR CHAPTER LEVEL COMPETITIONS

1. How Chapter applies to hold a competition:

 Each Chapter desiring to sponsor a Chapter Competition must complete and submit an application form to AGO National Headquarters and to the Regional Councillor by October 18, 2008.

Chapters within the same region may combine to hold

a competition.

- Chapters meeting this deadline will be included in the listing of Chapter Competitions to be published in the January 2009 issue of The American Organist Magazine.
- No applications will be accepted after December 1, 2008.

2. Appointing a Chapter Competition Coordinator:

The Chapter Dean, in consultation with the Chapter's Executive Committee, shall appoint a Coordinator (and a committee, if desired) for that Chapter's competition. Competition Coordinators must be thoroughly familiar with all applicable sections of these rules as well as the checklists provided by Headquarters.

3. When to hold the Chapter Competition:

The competition must be held between February 6 and April 19, 2009.

4. Choosing an organ for the competition:

a. It is imperative that the organ chosen for the competition be adequate to play a wide range of literature and that it be in excellent working condition. This instrument should be the best available, one that projects well into the room and encourages the most sensitive playing. It must have a reliable combination action, preferably with multiple levels of memory. The instrument must not be one that any of the competitors uses regularly.

- **b.** At least one month before the competition, the Chapter Competition Coordinator will provide competitors with detailed information concerning the competition instrument, including specifications, manual layout, pedalboard, compass, number and location of pistons for each division, and other console accessories.
- c. The Chapter Competition Coordinator will personally inspect the instrument to be used for the competition, making certain that it complies with all requirements. This must be done early, before the location of the competition is confirmed. As the competition approaches, the Coordinator will again personally check to ensure that the organ is in tune and ready. The Coordinator must provide the judges with notice of any uncorrected problems prior to the competition.

5. Appointing judges:

- a. Three judges and two alternates will be appointed in consultation among the Dean of the Chapter, the program coordinator (or Sub-Dean), and the Competition Coordinator. These potential judges should be highly knowledgeable with regard to organ literature and performance practice. It may be desirable to appoint judges from other chapters to avoid student-teacher conflict. The names of the five appointees must be reported to the Regional Councillor at least 25 days prior to the date of the Chapter Competition.
- **b.** No past or present teacher of a competitor, or any other teacher associated with a school attended by a competitor, may serve as a judge of that competitor. It is therefore imperative that no judges be appointed until the competitors, their teachers, and their schools are known.
- **c.** The names of the judges will not be made public until the conclusion of the competition.

6. Scheduling practice time:

A minimum of three hours of practice on the competition instrument is to be arranged by the Chapter Competition Coordinator for each competitor. Competitors may be given additional practice time, to be divided equally among all competitors. In addition, each competitor must be allowed at least 30 minutes on the competition instrument on the day of the competition. In every situation, the Coordinator must be fair and equitable to all competitors.

7. Changes in the competitor's repertoire:

Any change in repertoire must be made in writing to the Chapter Competition Coordinator no less than 30 days in advance of the Chapter Competition. The Chapter Competition winner must perform the same repertoire at the Regional Competition.

8. Competition performance:

- a. The total time of the three works and the hymn must not exceed 40 minutes, *including* piston setting.
- **b.** The three works and the hymn may be played in any order preferred by the competitor.

9. Screening the competitors from view:

Competitors must be screened from the view of the judges, but may be visible to the audience.

10. Single competitor:

If only one competitor has registered for a Chapter Competition, the competitor must still perform for a panel of three judges to be approved as a competitor in the Regional Competition.

11. Minors:

A competitor who is under the age of 18 at the time of the competition must be accompanied by a parent or responsible adult. The Chapter is not responsible for any expenses for the accompanying adult.

12. Responsibilities of the Chapter Competition Coordinator:

• Inform the judges of the works (including editions of Bach works) and hymns to be performed at least 20 days prior to the competition. Judges are encouraged to provide their own scores, but the Chapter Coordinator will provide any scores that are requested at least 14 days prior to the competition.

 Ensure that judges arrive at the site of the competition with sufficient time to examine the console, play the organ briefly, and acquaint themselves with the sound

of the instrument.

• Have at least one alternate judge on site at the competition or readily available to serve if required.

 Notify judges of any problems with the competition instrument that cannot be rectified before the competition begins.

 Remind judges to provide signed, written comments to competitors concerning their performances. Verbal discussion with the competitors following the competition is encouraged.

• Ensure that judges are not seated near one another during the performances, but are seated where they can

best hear the instrument being played.

Ensure that judges are not able to see the competitors.
Provide judges with the official form to score and rate competitors (downloadable from www.agohq.org).

 Remind judges that they have the right to withhold any or all prizes. In the event of a tie for first place, a runoff shall be held immediately. Both competitors will play their entire programs again.

Consult the Chapter Coordinator Checklist for more

detailed instructions.

13. Competing at the Regional level:

The first-place winner of each Chapter Competition is expected to compete in the Regional Competition. If the first-place winner is unable to compete in the Regional Competition, the second-place winner is eligible to compete.

14. Chapter financial responsibilities:

- **n.** The Chapter will retain the application fees collected from the competitors for the purpose of defraying expenses related to the Chapter Competition.
- **b.** The Chapter is expected to make cash awards to the winners of the competition and to assist the winner in covering the expenses of traveling to the Regional Convention. The Chapter is also encouraged to present the winner in recital.
- **c.** The first-place winner receives free membership in the AGO for one year. Contact the Regional Councillor or Headquarters for information.
- **d.** The Chapter is responsible for any charges imposed for the use of facilities.
- **e.** The Chapter must pay each judge a minimum \$50 honorarium and overnight lodging/meals as necessary.

15. Reporting results:

a. As soon as possible after the January 17, 2009, registration deadline for competitors, but no later than February 1, 2009, the Chapter Competition Coordinator must copy the registration forms of all competitors and send them to Headquarters.

b. Immediately upon conclusion of the Chapter Competition, the Coordinator must forward copies of the application forms, photographs, and biographies of the first-and second-place winners to the Regional Councillor. These materials should be in the hands of the Regional Councillor no later than April 30, 2009.

RULES FOR REGIONAL LEVEL COMPETITIONS

1. Appointing the 2009 Regional Competition Coordinator: The Regional Convention Coordinator will appoint a member of the Regional Convention Steering Committee to be the Competition Coordinator. This appointee must be reported to the Regional Councillor no later than February 1, 2009.

2. When and where to hold the Regional Competition: Regional Competitions will be held in conjunction with the Regional Conventions of the American Guild of Organists during June and July 2009.

If a Region does not hold its convention in the summer, provisions must be made for a Regional Competition in June or July. The convention is still responsible for all financial responsibilities detailed in these rules and the Regional Convention Guidelines. The Regional Councillor, Regional Convention Coordinator, and Regional Competition Coordinator will confer on all details of scheduling and location of the competition, within the following guidelines:

All competitors must perform on the same day.

• Regional Competitions cannot be combined.

3. Choosing an organ for the competition:

The organ chosen for the Regional Competition must be the finest available, appropriate for performance of the required literature, and in excellent working condition. It must have a reliable combination action, preferably with multiple levels of memory. The Regional Councillor should make certain that the instrument to be used for the competition meets these criteria. This must be done early, before the location of the competition is confirmed. As the competition approaches, the Regional Competition Coordinator will again check to ensure that the organ is in tune and ready. The Coordinator must provide the judges with written notice of any uncorrected problems prior to the competition.

4. Appointing judges:

a. Three judges and two alternates will be appointed no later than May 31, 2009, in consultation among the Regional Councillor, the Regional Convention Coordinator, and the Regional Competition Coordinator.

- **b.** Neither the Regional Councillor, the Regional Competition Coordinator, nor the Regional Convention Coordinator may serve as a judge in his or her own Region.
- **c.** Judges of Chapter Competitions may not serve as judges of a Regional Competition in the same Region.
- d. No past or present teacher of a competitor, or any other teacher associated with a school attended by a competitor, may serve as a judge of that competitor. It is therefore imperative that no judges be appointed until the competitors, their teachers, and their schools are known.

e. The names of the judges will not be made public until the conclusion of the competition.

5. Sending information to competitors:

By May 16, 2009, the Regional Competition Coordinator must notify all Chapter Competition winners of the date and place of the Regional Competition. At that time, the Competition Coordinator should also provide competitors with detailed information concerning the competition instrument, including specifications, manual layout, pedalboard, compass, number and location of pistons for each division, and other console accessories.

6. Scheduling practice time:

A minimum of three hours of practice on the competition instrument is to be arranged by the Regional Competition Coordinator for each competitor. The competitors may be given additional practice time, to be divided equally among all competitors. Each competitor must be given 30 minutes on the competition instrument on the day of the competition. In every situation, the Coordinator must be fair and equitable to all competitors.

7. Competition performance:

a. Each competitor must perform the same compositions and hymn for the Regional Competition as performed in the Chapter Competition.

- **b.** The total time of the three works and the hymn must not exceed 40 minutes, *including* piston setting.
- **c.** The three works and the hymn may be played in any order preferred by the competitor.

8. Screening the competitors from view:

Competitors must be screened from the view of the judges, but may be visible to the audience.

9. Single competitor:

In the event there is only one competitor, the competitor must still perform for the judges. The judges will determine if a prize is to be awarded.

10. Minors:

A competitor who is under the age of 18 at the time of the competition must be accompanied by a parent or responsible adult. The convention is not responsible for any expenses for the accompanying adult.

11. Responsibilities of the Regional Competition Coordinator:

- Inform the judges of the works (including editions of Bach works) and hymns to be performed at least 20 days prior to the competition. Judges are encouraged to provide their own scores, but the Competition Coordinator will provide any scores that are requested at least 14 days prior to the competition.
- Ensure that judges arrive at the site of the competition with sufficient time to examine the console, play the organ briefly, and acquaint themselves with the sound of the instrument.

Have at least one alternate judge on site at the competition or readily available to serve if required.

 Notify judges of any problems with the competition instrument that cannot be rectified before the competition begins.

- Remind judges to provide signed, written comments to competitors concerning their performances. Verbal discussion with the competitors following the competition is encouraged.
- Ensure that judges are not seated near one another during the performances, but are seated where they can best hear the instrument being played.
- Ensure that judges are not able to see the competitors.
- Provide judges with the official form to score and rate competitors (downloadable from www.agohq.org).

 Remind judges that they have the right to withhold any or all prizes. In the event of a tie for first place, a runoff shall be held immediately. Both competitors will play their entire programs again.

Consult the Regional Competition Coordinator Checklist and the AGO Guidelines for Regional Conventions

for more detailed instructions.

12. Awards to Regional winners:

a. Each Region is to award a \$1,000 cash prize to the first-place winner and a \$500 cash prize to the second-place winner of the Regional Competition. These awards are made possible by a generous grant from Michael Quimby, President, Quimby Pipe Organs Inc.

b. The first-place winner must perform a 45-minute recital during the Regional Convention. It is recommended that this program include the winner's competition pieces.

- c. The winner of each Regional Competition will be invited to perform at the 2010 National Convention in Washington, D.C.
- **d.** Winners will be featured in The American Organist Magazine.

13. Regional Convention financial responsibilities:

a. Regional Conventions will provide housing (use of the convention hotel is strongly recommended), meals, and local transportation to the competitors during the rehearsal and competition period. The first-place winner will also receive housing and meals during the convention as determined by the Convention Steering Committee. Complimentary registrations will be provided to at least the first- and second-place winners, but conventions are urged to provide complimentary registration to all competitors.

b. Expenses incurred in conducting the Regional Competition are the responsibility of the Chapter hosting the Regional Convention as part of the convention budget. In drafting a budget, it is recommended that the convention plan on six competitors.

c. Each judge shall receive a \$100 honorarium and complimentary convention registration (excluding banquets, transportation, etc.) to be paid by the Regional Convention. If the competition is held prior to the convention, the Regional Convention will also cover lodging and meal expenses incurred by out-of-town judges from the time they are required to arrive for the competition until the convention begins, unless those expenses are already provided by the convention for other reasons.

14. Reporting results:

Upon conclusion of the Regional Competition, the Regional Competition Coordinator will provide photographs and biographies of first- and second-place winners, as well as updated contact information, to Headquarters no later than August 1, 2009.

15. Responsibilities of the Regional Councillor:

- Ensure that information on Chapter Competition winners (names, contact information, photographs, and biographies) is delivered to the Regional Competition Coordinator as soon as available, but no later than May 9, 2009.
- Make certain that the instrument to be used for the Regional Competition meets the criteria set forth in these rules.
- Encourage chapters to sponsor the winner of the Regional Competition in recitals throughout the Region following the competition. Competition winners are under no obligation to perform for less than their customary professional fees for such appearances.

2009 AMERICAN GUILD OF ORGANISTS/QUIMBY REGIONAL COMPETITIONS FOR YOUNG ORGANISTS

APPLICATION FORM FOR CHAPTERS

The Chapter Dean must apply to hold a Chapter Competition. The competition must be held between February 6 and April 19, 2009. Names of chapters holding competitions will be posted on the AGO Web site (www.agohq.org) as soon as their applications are received. Applications must be postmarked no later than October 18, 2008, for listing in the January 2009 issue of The American Organist Magazine. No applications will be accepted after December 1, 2008.

Submit one copy of this form to your Regional Councillor and one copy to National Headquarters.

Name of Chapter			Name of Dean
Region Number			Signature of Dean
Date of Chapter Competition			Phone
Location of Competition			E-mail Address
City	State		
COMPETITION COORDINAT	COR		*****
Name of Coordinator			Phone
Address of Coordinator			E-mail Address
City	State	Zip	

(Please retain a copy of this form for your files.)

2009 AGO/Quimby Regional Competitions for Young Organists

APPLICATION FORM FOR COMPETITORS

Application must be postmarked no later than January 17, 2009, and mailed to the chapter where you plan to compete.

Please retain a copy.

Name of	competitor (Please type or prin	nt)	
Competitor's Permanent Legal Address			
Street	City	State	Zip
Competitor's School Address			
Name of Institution			
P.O. Box/Street	City	State	Zip
Telephone			
E-mail			
Birth Date			
Name of chapter where you plan to compete No changes in the competitor's choice of competi List of Competi Please list all instructors in chronological order fro	tor's Organ Instructors and Ins	titutions	
Name of Instructor		Name of Institution	
3. Work composed after 1930: 4. Hymns – circle your selection: Let us break bre Total performance time of the hymn and the three Changes in repertoire at the chapter level are perf Competition Coordinator no less than 30 days in a Applications must be accompanied by: • \$50.00 registration fee (made payable to the le • proof of age (i.e., a copy of your driver's licens • biography and head-shot photograph (high res All application materials become the property of a I hereby certify that I have read, understand, and a titions for Young Organists. It is understood that is disqualified.	e works including piston setting missible. Any change in reperto advance of the Chapter level conscious AGO chapter where you place, birth certificate, or passport) solution digital format) the American Guild of Organist agree to comply with the rules of	g must not exceed 40 minute ire must be made in writing mpetition. an to compete) s and will not be returned. of the 2009 AGO/Quimby R	es. g to the Chapter
Signature of competitor	Da	nte	
Signature of current teacher	Da	ate	
A competitor who is under the age of 18 at the time. The AGO is not responsible for any expenses fo following:	e of the competition must be acc r the accompanying adult. If y	companied by a parent or recount or recount are under age 18, pleas	sponsible adult se complete the
Signature of parent or legal guardian	Da	nte	





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RECITALS

Material may be submitted via regular mail or e-mail to Robert Price (rprice@agohq.org).

CRAIG CAMPBELL, 11/7, All Saints' Parish, Kingston-on-Thames, England. Campbell, Wedding March. Roth, Et misericordiam (Livre d'orgue pour le Magnificat). Coe, Second Fantasy for Organ.

Carson Gooman, 11/16, Covenant Congregational Church, Jamaica Plain, Mass. Gawthrop, Caprice. Van Ness, Pastoral Suite: Seven Prayers. Utterback, Beside Still Waters. Woodman, Even a Morning Without Clouds. Bédard, Paraphrases grégoriennes. Pinkham, Lections. Galbraith, Gloria Te Deum.

THEODORE S. (TED) DAVIS, 10/14, St. Bartholomew's Episcopal Church [Casavant/Storey organ], Baltimore, Md. Vierne, Carillon de Westminster. Guilain, Suite for the Magnificat (second tone). Hampton, Lullaby (Suite No. 2). Bach, Prelude and Fugue in G, BWV 541. Duruflé, Suite, op. 5. Rossini-Lemare, Overture (William Tell).

ROBERT DELCAMP, 10/28, Cathedral Church of St. John [Reuter organ], Albuquerque, N.Mex. Saint-Saëns, Prelude and Fugue in Eflat, op. 99, no. 3. Guilmant, Allegretto in b, op. 19; Paraphrase on a Chorus from Handel's Judas Maccabaeus, op. 90. Widor, Andante cantabile (Symphony IV); Allegro vivace (Theme and Variations) (Symphony V). Hurford, Suite Laudate Dominum: Processional; Rondo da chiesa; Meditation; Scherzo; French Carol; Exsurgat Deus. Conte, Recollection (Soliloquy No. 2). Bingham, Roulade, op. 9, no. 3. Dupré, Final (Sept Pièces, op. 27).

David A. Gell, 8/26, Trinity Episcopal Church, Santa Barbara, Calif. Buxtehude, Prelude and Fugue in C, BuxWV 136; Passacaglia in d, BuxWV 161; Ein' feste Burg ist unser Gott, BuxWV 184; Nun bitten wir den heiligen Geist, BuxWV 208 and 209 (two settings); Prelude and Fugue in F, BuxWV 145; Vater unser im Himmelreich, BuxWV 207; Von Gott will ich nicht lassen, BuxWV 220 and 221 (two setting); Nun lob mein Seel' den Herren, BuxWV 212; Danket dem Herren, denn er ist sehr freundlich, BuxWV 181; Prelude and Fugue in g, BuxWV 149.

FREDERICK GRIMES, assisted by Yumiko Endo Schlaffer, harp, and Andrew Schast, violin, 12/14, All Saints' Episcopal Church, Fort Worth, Tex. Bach, In dulci jubilo, BWV 729. Lebègue, Two Noëls: Song of Mary; Where Gothe Happy Shepherds. Handel, Harp Concerto in B-flat: Andante allegro; Larghetto; Allegro moderato. Yon, Gesù Bambino. Daquin, Noël X (When at Christmas, Christ Was Born). Busser, The Sleep of the Infant Jesus. Smith, Symphony of Carols. Dandrieu, Noël of Saintonge. Purvis, Carol Prelude on Greensleeves. Dupré, Variations on Adeste fideles.

Paul Hale, 10/30, First Presbyterian Church [Brombaugh organ], Springfield, Ill. Bruhns, Praeludium in e. Bach, Sei gegrüsset, Jesu gütig, BWV 568. Vierne, Clair de lune. Guilmant, Sonata No. 3 in c: Prelude (Allegro maestoso e confuoco); Adagio; Fugue. Elgar, The Angel's Farewell (The Dream of Gerontius); Allegro maestoso (Organ Sonata).

STEPHEN HAMILTON, 10/28, Trinity Episcopal Church [Aeolian-Skinner organ], Bethlehem, Pa. Langlais, Hymne d'action de grâce "Te Deum" (Trois Paraphrases grégoriennes). Franck, Pastorale. Böhm, Vater unser im Himmelreich. Mendelssohn, Sonata No. 6 in d. Bach, O Gott, du frommer Gott, BWV 767. Handel, Concerto in F, op. 4, no. 5. Boëllmann, Suite gothique, op. 25.

RUTH HARRIS AND TOM HARVEY, 10/27, Westminster Presbyterian Church [Dobson organ], Des Moines, Iowa. Buck, Scherzo. Bach, Toccata and Fugue in d, BWV 565; Fugue in G, BWV 577. Saint-Saëns, Danse macabre. Schumann, Canon. Vierne, Scherzetto. Reger, Toccata. Ampt, Waltzing Matilda: An Organ Duet for Four Feet.

AUDREY JACOBSON (dedicatory concert), with choir, brass, and timpani, 11/3, San Francisco Solano Roman Catholic Church [Schantz organ], Rancho Santa Margarita, Calif. Proulx, Concertato on O God Beyond All Praising. Peeters, Entrata festiva, op. 93. Bach, Fugue in E-flat, BWV 552/2. Buxtehude, Nun bitten wir den heiligen Geist, BuxWV 208. Franck, Prelude, Fugue and Variation. Langlais, Hymne d'action de grâce "Te Deum" (Trois Paraphrases grégroriennes). Vaughan Williams, Rhosymedre. Gabrieli, Canzon duodecimi toni. Alain, Litanies. Callahan, Prelude on Gift of Finest Wheat. Bach, Partita on Sei gegrüsset, Jesu gütig, BWV 768. Hirten, As Newborn Stars Were Stirred to Song. Widor, Toccata (Symphony V).

JIN KRISTA KANG, 11/14, The Interchurch Center [Klais organ], New York, N.Y. Muffat, Toccata nova (Apparatus musico-organisticus). Pachelbel, Ciacona in d. Bach, Pièce d'orgue, BWV 572. Lübeck, Praeludium and Fugue in F. Bach, Fugue über das Magnificat (Meine Seele erhebt den Herren).

ELIZABETH MELCHER, 11/18, First Presbyterian Church [Casavant organ], Charlottesville, Va. Weaver, Sine nomine. Jongen, Prière (Quatre Pièces, op. 37). Rawsthorne, Variations on B-A-C-H for Pedals. Hollins, A Trumpet Minuet. Widor, Andante sostenuto (Symphonie gothique). Weaver, Concert Etude for Pedals. Sowerby, Pageant

MARVIN MILLS, 10/28, St. Bartholomew's Episcopal Church [Casavant/Storey organ], Baltimore, Md. Ferko, Livre d'orgue. Handel, Concerto in g, op. 4, no. 1. Widor, Scherzo (Symphony IV). Vierne, Méditation. Laurin, Introduction and Passacaglia, op. 44 (first performance). Mendelssohn, Prelude and Fugue in d, op. 37, no. 3. Still, Reverie. Thalben-Ball, Variations on a Theme by Paganini. Muschel, Aria and Toccata (Uzbekistan Suite).

MICHAEL D. MUNSON, assisted by Benjamin Munson, narrator, 11/18, First United Methodist Church [Simpson/Blackington organ], Escondido, Calif. Walton, Suite (Henry V). Bach, Fantasia and Fugue in g, BWV 542. Mulet, Esquisses byzantines. Buck, Scherzo (Grand Sonata in E-flat). Barber-Strickland, Adagio for Strings. Parker, Fugue, op. 36, no. 3. Akerley, A Sweet for Mother Goose.

Anna Myeong, 11/4, Notre-Dame Cathedral, Paris, France. Bach, *Toccata, Adagio and* Fugue, BWV 564. Duruflé, Suite, op. 5.

Joseph R. Olefirowicz, 10/14, Holy Rosary Church (Corpus Christi Parish), Lawrence, Mass. Boëllmann, Premier et Deuxième Verset de Procession sur l'Adoro te devoto (Douze Pièces, op. 16). Françaix, Carmelite Suite. Dupont, Méditation. Oldroyd, Verbum supernum prodiens (Three Liturgical Improvisations). Lemmens, Sonata No. 1 in d: Adagio; Marche pontificale. Grison, Première Offertoire de Sainte Cécile, op. 4. Foote, Canzonetta (Seven Pieces, op. 71). Howells, Rhapsody No. 1—Moderato, tranquillo (Three Rhapsodies, op. 17). Weaver, The Squirrel. Vierne, Carillon de Westminster (Pièces de fantaisie, op. 54).

CHARLES OLEGAR, 8/5, St. James Episcopal Church [Ahlborn-Galanti organ], Great Barrington. Mass. Ridout, Processional. Gabrieli, Intonation on the Ninth Tone. Sweelinck, Toccata on the Ninth Tone. Pachelbel, Toccata, Chaconne and Fugue in d. Messiaen, Apparition de l'église éternelle. Hamill, Aria da chiesa. Hutchinson, Meditation on Land of Rest. Bach, Toccata and Fugue in d, BWV 538.

PAUL RICHTER, 11/18, Richter Home Studio [Rodgers organ], Portland, Oreg. Bach, Fantasia and Fugue in g, BWV 542. Brahms, O God, Thou Faithful God. Jameson, Appalachian Hymn on the Tune Salem. Bridge, Adagio in E. Selby, Voluntary in A. de Grigny, Ave Maris Stella: Fugue; Duo; Dialogue sur les grands jeux. Dupré, Prelude and Fugue in g, op. 7, no. 3.

JOY SCHROEDER, 7/4, Pillar Church, Holland, Mich. Bremner, Trumpet Air. Selby, A Fugue or Voluntary. Carr, Andante. Moller, Presto. Shaw, The Bristol March. Paine, Two Preludes, op. 19: Larghetto; Con moto. Bolcom, Sometimes I Feel Lke a Motherless Child. Albright, Sweet Sixteenths. Improvisation on American Themes.

ELIZABETH STEPHENS, assisted by Guy Stephens, oboe, 11/16, Trinity Episcopal Church [Moller/Stephens organ], Aurora, Ill. Weinberger, Bible Poems: Abide with Us; Hosanna; The Last Supper; Hear, O Israel. Utterback, Two Spirituals in Jazz Style: Balm in Gilead; Were You There? Britten, The Grasshopper. Delius, Two Aquarelles. Willan, Finale jubilante.

STEPHEN THARP, 7/11, Kimmel Center (Verizon Hall) [Dobson organ], Philadelphia, Pa. Mulet, Tu es petra (Esquisses byzantines). Mendelssohn, Sonata No. 2 in c. Demessieux, Prelude and Fugue in C. Elgar-Tharp, Nimrod (Enigma Variations, op. 36). Newman, Toccata and Fuga Sinfonica on B-A-C-H. Vierne, Larghetto (Symphony V). Stravinsky-Tharp, The Fair (Petrouchka).





TRINITY LUTHERAN SEMINARY

Columbus, Ohio Summer Music Courses 2008



WEEK ONE June 2-6

Children's Choirs, 1:00-3:30 p.m. Sandra Mathias, Professor of Music, Capital University, Columbus, Ohio

Building Parish Music Programs, 1:00-4:30 p.m.

May Schwarz, Director M.A. in Church Music Program and Professor of Church Music, Trinity Lutheran Seminary

Robert Hobby, Director of Music, Trinity English Lutheran Church, Fort Wayne, Indiana (June 3)

WEEK TWO June 9-13

Perspectives in Choral Conducting, 1:00-3:30 p.m.

Hilary Apfelstadt, National President of American Choral Directors Association (ACDA), Professor of Music and Director of Choral Activities, The Ohio State University.

The History of African-American Gospel Music, 1:00-3:30 p.m.

Raymond Wise, Affiliated Professor of Church Music, Trinity Lutheran Seminary WEEK THREE June 16-20

Hymns Old and New, 1:00-3:30 p.m. Robin Knowles Wallace, Professor of Worship and Music, Methodist Theological School in Ohio

Music Technology for Church Musicians, 1:00-3:30 p.m.

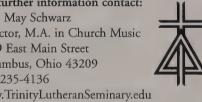
Justin Riley, Adjunct Associate, Music Software, Capital University

Liturgical Choir, June 2-20 Students participate in daily summer chapel services.

Courses are for graduate credit or audit.

For further information contact: Prof. May Schwarz Director, M.A. in Church Music 2199 East Main Street Columbus, Ohio 43209 614-235-4136

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The Greater Bridgeport, Connecticut Chapter AGO is pleased to announce and sponsor the

M. Louise Miller **Scholarship** Award for 2008

A scholarship fund was established in 1998 to honor the life and work of Dr. M. Louise Miller, a founding member (1948) of the Greater Bridgeport AGO, and to recognize her great achievements in the fields of church music, organ playing, and teaching. A \$2,000 scholarship will be awarded in June 2008 to an undergraduate student pursuing study next autumn in an American college, conservatory, or university leading toward a career in organ performance and church music. The winner also will be invited to play a recital in Connecticut for the AGO. The application process includes writing a short essay and submitting a recording of two standard organ pieces (Bach and Romantic). Application deadline is May 15, 2008. For application, please contact the scholarship coordinator:

Dr. Alice M. Caldwell music@oursaviours.net

Previous M. Louise Miller Scholarship Winners:

Amanda Mole Christopher Howerter Frederick Teardo Scott Montgomery

The deadline for this issue was February 15, 2008.

Deadline for the June issue (June 15–July 14) is April 15.

Deadline for the July issue (July 15–August 14) is May 15.

ALABAMA

Choir of Men and Boys of St. Thomas Church (New York City), St. Paul's Epis-copal, Mobile, 4/27, 4 pm; Cathedral Church of the Advent, Birmingham, 4/28,

ARKANSAS

Frederick Swann, First Presbyterian, Fort Smith, 4/27, 4 pm

CALIFORNIA

Frederick Swann, masterclass, St. Matthew's Lutheran, Glendale, 4/19, 10 am Cj Sambach, pipe organ informance, First United Methodist, Lompoc, 4/20, 3 pm "Wedding Music Sampler" (music for

voice, organ, and instruments), Trinity Episcopal, Santa Barbara, 4/20, 3:30 pm Clive Driskill-Smith, Grace Cathedral, San

Francisco, 4/20, 4 pm
"Iberian Flare!" (Stephanie Neira, dancer, with the Streicher Trio: Katherine Kyme, violin; Joanna Blenduff; violoncello; and Charlene Brendler, harpsichord), UCSC Music Center (Recital Hall), Santa Cruz, 4/26, 7:30 pm

Louis Perazza, St. Mary's Cathedral, San Francisco, 4/27, 3:30 pm

Compline (Schola Cantorum of St. James', James Rugnemani, director), St. James', James', James Rugnemani, director), St. James', James Rugnemani, directory, St. James', Ja

James Buonemani, director), St. James'
Church, Los Angeles, 4/27, 7:30 pm
"Missa Mystica" (Victoria: Ascendens
Christus in altum; other works) (All
Saints' Choir Schola), All Saints' Church
(Episcopal), Beverly Hills, 5/1, 7:30 pm

Pietro Tagliaferri and Margherita Sciddurlo, soprano saxophone and organ, St. Mary's Cathedral, San Francisco, 5/4,

Michael Messina and George Emblom, organ and piano, Grace Cathedral, San Francisco, 5/4, 4 pm

Marija Loncar Strohm, First Baptist, Los Angeles, 5/5, 8:15 pm

St. Dominic's Church Choir (Simon Berry, director), St. Mary's Cathedral, San Francisco, 5/11, 3:30 pm

Pierre Grandmaison, Hollywood United

Pierre Grandmaison, Hollywood United Methodist, Hollywood, 5/11, 4 pm Benjamin Bachmann (Messiaen: Messe de

la Pentecôte), Grace Cathedral, San Fran-cisco, 5/11, 4 pm

cisco, 5/11, 4 pm Solemn Evensong (Choir of St. James', James Buonemani, director), St. James' Church, Los Angeles, 5/11, 4:30 pm Choral Evensong, St. Mark's Episcopal, Berkeley, 5/11, 5:30 pm Pierre Pincemaille, St. James' Church, Los Angeles, 5/11, 6 pm

Angeles, 5/11, 6 pm **Kenneth Mansfield**, St. Mark's Episcopal, Berkeley, 5/11, 6:10 pm

COLORADO

Maxine Thévenot, St. John's Cathedral, Denver, 4/25, 7:30 pm Thomas Murray, St. John's Cathedral, Denver, 5/9, 7:30 pm

CONNECTICUT

CONNECTICUT
Kevin Jones (all Langlais), Christ Church
Cathedral, Hartford, 4/15, 12:35 pm
David Spicer, First Church of Christ,
Wethersfield, 4/20, 7 pm
Zachary Hemenway, Yale University
(Woolsey Hall), New Haven, 4/20, 8 pm
Kevin Jones (Hakim: The Embrace of Fire),
Christ Church Cathedral, Hartford, 4/22,
12:35 pm

Josiah Armes, Yale University (Woolsey Hall), New Haven, 4/23, 12:30 pm
Monteverdi: Vespers of the Blessed Virgin (1610) (Yale Schola Cantorum, Simon Carrington, conductor), Yale University (Woolsey Hall), New Haven, 4/25, 8 pm
Noah Horn, United Church, New Haven,

David Jernigan, Yale University (Dwight Chapel), New Haven, 4/26, 5 pm Three Choirs Festival ("A Tribute In Ralph Vaughan Williams") (Immanuel Church Vaughan Williams") (Immanuel Church Choir, Center Church Choir, Hartford, and South Church Choir, New Britain), Immanuel Church, Hartford, 4/27, 4 pm Choral Evensong (The Anglican Singers, Simon Holt, director; Andrew Howell, organ), St. James Episcopal, New Lon-don, 4/27, 5 pm Kevin Jones (Vierne: Symphony III), Christ Church Cathedral, Hartford, 4/29, 12:35 pm

12:35 pm

Ryan Jackson, Yale University (Dwight Chapel), New Haven, 4/30, 12:30 pm Hector Olivera, Central Baptist, Union Square, Norwich, 5/4, 4 pm Choral Evensong (Cathedral Choir) followed by Vaughan Williams: Dona Nobia Pagana

bis Pacem, Christ Church Cathedral, Hartford, 5/4, 5 pm

Choral Evensong, St. James's Episcopal, West Hartford, 5/4, 5 pm Jessica French, Yale University (Woolsey Hall), New Haven, 5/4, 8 pm

DISTRICT OF COLUMBIA

David Hurd, Washington National Cathedral, Washington, 4/20, 5 pm

Naji Hakim, Washington National Cathedral, Washington, 5/4, 5 pm

Clive Driskill-Smith, Cathedral Church of St. Luke, Orlando, 4/15, 7:30 pm Daniel Sullivan, St. Petersburg College, St. Petersburg, 4/18, 7:30 pm Hymn Festival (on the Nicene Creed) (Orlando Control Control Control Control

lando Deanery Boychoir and Girls Choir, the Geneva School Rhetoric Choir, the Brassworks, and Chamber Orchestra), Cathedral Church of St. Luke, Orlando, 4/27 6 pm

Christ Church Consort (Julane Rodgers, harpsichord, and others), Christ Church, Bradenton, 5/4, 4 pm

Choral Evensong (Ken Willy, director; Simon Jacob, organ), St. Thomas Episcopal Parish, Coral Gables, 5/4, 6 pm

Hymn Festival (Michael Burkhardt), University of Florida (Auditorium), Gainesville, 5/4, 7 pm

Judith and Gerre Hancock, organ duo, Christ Episcopal, Ponte Vedra Beach, 5/10, 7 pm

5/10, 7 pm

Choral Evensong (Choir of Girls, Boys, and Adults), Cathedral of St. Philip, Atlanta, 4/17, 5:45 pm

4/17, 5:45 pm
Clive Driskill-Smith, Piedmont College, Demorest, 4/17, 7:30 pm
Choral Concert (Bach Cantatas) (Choir of Girls, Boys, and Adults and the New Trinity Baroque), Cathedral of St. Philip, Atlanta, 4/19, 7:30 pm
Andrew Kotylo, Cathedral of St. Philip, Atlanta, 4/20, 3:15 pm
Choral Evensong (Cathedral Schola), Cathedral of St. Philip, Atlanta, 4/20, 4 pm
Lessons and Carols for Eastertide, Peachtree Road United Methodist, Atlanta, 4/20, 7:30 pm
Children's Choir Musical Dinner Theater,

Children's Choir Musical Dinner Theater, Peachtree Road United Methodist, At-lanta, 4/26, 5:30 pm

Dominic Severin, Cathedral of St. Philip, Atlanta, 4/27, 3:15 pm

lanta, 4/27, 3:15 pm

Choral Evensong (Cathedral Schola),
Cathedral of St. Philip, Atlanta, 4/27, 4 pm

Ken Cowan, Trinity United Methodist, Atlanta, 5/3, 6 pm

Georgia Festival Chorus, Cathedral of St. Philip, Atlanta, 5/4, 3:15 pm

Choral Evensong (Cathedral Schola),
Cathedral of St. Philip, Atlanta, 5/4, 4 pm

Bradley Hunter Welch, Clayton State University (Spivey Hall), Morrow, 5/10, 3 pm

Filippa Duke, Cathedral of St. Philip, Atlanta, 5/11, 3:15 pm

Choral Evensong (Cathedral Schola),
Cathedral of St. Philip, Atlanta, 5/11, 4 pm

ILLINOIS Chicago ■ cappella (Voces latinas), Merit

School of Music (Gottlieb Hall), Chicago, 4/18, 8 pm; Pilgrim Congregational, Oak Park, 4/19, 8 pm Choral Concert (LSTC Gospel Choir, Keith

Hampton, director), Lutheran School of Theology (Augustana Chapel), Chicago, 4/20, 4 pm

Lynn Trapp, Southern Illinois University (Shryock Auditorium), Carbondale, 4/25, 7:30 pm

Douglas Cleveland (dedicatory recital), Winnetka Congregational, Winnetka,

Margaret McElwain Kemper, Presbyterian Homes (Elliott Chapel), Evanston, 4/28,

1:30 pm Karen Beaumont, Fourth Presbyterian,

Chicago, 5/6, 1 pm **Aaron David Miller**, Basilica of Queen of All Saints, Chicago, 5/8, 7:30 pm

INDIANA
Paul Jacobs, St. Paul's Episcopal, Indianapolis, 4/18, 7:30 pm
Cherubini: Requiem (Madlen Batchvarova, conductor; David K. Lamb, organ), First United Methodist, Columbus, 4/20, 9 pm
David Schrader, Christ Church Cathedral, Indianapolis, 4/25, 7:30 pm
Fauré: Requiem (Madlen Batchvarova, conductor; David K Lamb, organ), St. John United Presbyterian, New Albany, 4/25, 8 pm 8 pm

4/25, 8 pm
John Gouwens, carillon, Culver Academies (Memorial Chapel), Culver, 4/26, 4 pm
Bach: Mass in b (Indianapolis Baroque Singers and the Indianapolis Baroque Orchestra, Frederick Burgomaster, conductor), Christ Church Cathedral, Indianapolis, 4/27, 4:30 pm
"Midnight Organ Recital," Trinity Episcopal, Fort Wayne, 5/2, 12 midnight
John Weaver, First Presbyterian, Elkhart, 5/2, 7:30 pm; Zion Lutheran, Fort Wayne, 5/4, 4 pm

5/4, 4 pm

Wayne Leupold, organ workshop (begin-ning teaching material), Clear Lake United Methodist, Clear Lake, 4/26, 9 am

Susan Landale, University of Kansas (Bales Organ Recital Hall), Lawrence, 4/18, 7:30 pm Richard Elliott, First Presbyterian, Wichita,

4/27, 3 pm

KENTUCKY

Kim Heindel, Trinity Episcopal, Covington,

Kim Heindel, Trinity Episcopal, Covington, 4/16, 12:15 pm
Brahms: A German Requiem; Vaughan Williams: Benedicite; Gabrieli: Omnes gentes (Louisville Bach Society and the Choral Arts Society, Melvin Dickinson and James Rightmyer, conductors), St. Francis in the Fields Episcopal, Harrods Crook 4/20, 2 pm. Creek, 4/20, 3 pm

Rosalind Mohnsen, Parker Memorial Methodist, New Orleans, 4/25, 7:30 pm **Phil Bordeleau**, St. Francis Xavier Cathe-dral, Alexandria, 5/10, 7 pm

MAINE
"A Celebration of Hermann Kotzschmar"
(Organists Ray Cornils, Harold Stover,
Albert Melton, and Chip Kaufman), Portland City Hall (Merrill Auditorium), Portland, 4/15, 7:30 pm
Ben van Oosten, Portland City Hall (Merrill
Auditorium), Portland, 4/29, 7:30 pm

MARYLAND

Maxine Thévenot, Emmanuel Church, Chestertown, 4/18, 8 pm
Spring Concert (Maryland State Boychoir), Maryland State Boychoir Center for the Arts (formerly St. Matthew United Church of Christ) Politicaes 4/26, 7 pm

of Christ), Baltimore, 4/26, 7 pm "Hallelujah Handel" (Concert Artists Or-chestra and Vocal Ensemble, Edward Polochick, director; Paul Carroll, organ), St. Louis Church, Clarksville, 4/27, 4 pm

Choral Concert (Choir of St. David's Church, David Lawrie, organist and master of choristers; Randall Mullin, assisting organist), St. David's Church,

Baltimore, 4/27, 5 pm
Suspicious Cheese Lords (male a cappella ensemble), Cathedral of Mary Our Queen, Baltimore, 5/4, 5:30 pm

Peter Stoltzfus Berton, Phillips Academy (Cochran Chapel), Andover, 4/16, 1:15 pm Rosalind Mohnsen, Trinity Church, Copley Square, Boston, 4/18, 12:15 pm George Davey, Phillips Academy (Cochran Chapel), Andover, 4/23, 1:15 pm

Phillips Academy Organ Students, Phillips Academy (Cochran Chapel), Andover, 4/30, 1:15 pm

Boston Cecilia (Donald Teeters, conductor), First Church in Cambridge, Cambridge, 5/2, 8 pm

bridge, 5/2, 8 pm
Malcolm Halliday, Wesley United Methodist, Worcester, 5/4, 12:15 pm
Britten: Rejoice in the Lamb; Mozart: Coronation Mass (All Saints Choirs), All Saints Church, Worcester, 5/9, 7:30 pm
Rosalind Mohnsen, St. Michael's Church, Marblehead, 5/11, 5 pm

"Many Voices-One Song" (church music workshop), with James Litton, Todd Wil-son, and others, First Presbyterian and First United Methodist, Birmingham,

Todd Wilson, workshops, First Presbyterian, Birmingham, 4/19, 9 and 11 am and

John Weaver, Mayflower Congregational, Grand Rapids, 4/20, 4 pm; masterclass,

Paul Monachino, Park Congregational, Grand Rapids, 4/22, 12:15 pm John D. Schwandt, with the Saginaw Bay Symphony, Temple Theater, Saginaw,

Schubert: Mass in G; Ray: Gospel Mass (Sanctuary Choir), First United Metho-dist, Royal Oak, 5/3, 7:30 pm

Bachathon, St. Paul's Episcopal, Flint, 5/4,

Schubert: Mass in G; works of Mozart and Fauré (James R. Metzler, conductor), Park Congregational, Grand Rapids, 5/4,

Carol McNally, Park Congregational, Grand Rapids, 5/6, 12:15 pm Dvořák: Stabat Mater (Festival Choir, Tom Trenney, conductor), First Presbyterian, Birmingham, 5/9, 7:30 pm

Christopher Stroh, Church of St. Louis, King of France, St. Paul, 4/15, 12:35 pm Lee Afdahl, with instrumentalists, First

Presbyterian, Rochester, 4/20, 4 pm

Domenico Severin, Church of St. Louis,
King of France, St. Paul, 4/22, 12:35 pm

Choir of Men and Boys of St. Thomas
Church (New York City), St. Olaf College
(Boe Chapel), Northfield, 4/22, 7:30 pm

Beethoven: Mass in C; Mozart: Exultate ju-bilate (Chancel Choir and the Allegro Sinfonia, Thomas Paulson, music direc-

Sinfonia, Thomas Paulson, music director), Wayzata Community Church, Wayzata, 4/27, 3 pm
Angelina Cantanti (Nancy Grundahl and Jim Hawthorne, conductors), Mount Olive Lutheran, Minneapolis, 4/27, 4 pm
Carolyn Diamond, Church of St. Louis, King of France, St. Paul, 4/29, 12:35 pm

of France, St. Paul, 4/29, 12:35 pm
National Lutheran Choir (David Cherwien,
music director), Wayzata Community
Church, Wayzata, 5/3, 7 pm
Shatin: Songs of War and Peace (first performance); other works (Minnesota Center Chorale and orchestra), St. Mary's
Cathedral, St. Cloud, 5/4, 3 pm
Pärt: Crado: other works (Minnetonka

Pärt: Credo; other works (Minnetonka Symphony Orchestra and the Minnetonka Symphony Chorus, Roger Satrang Hoel, music director), Wayzata Community Church, Wayzata, 5/4, 7:30 pm

Tom Ferry, Church of St. Louis, King of France, St. Paul, 5/6, 12:35 pm
Franklin: Fantasy Concerto for Organ (first performance) (Civic Orchestra of Minneapolis, Cary John Franklin, music director; Diana Lee Lucker, organ), Wayzata Community Church, Wayzata, 5/11 3 nm 3 pm

Jeffrey Patry, Church of St. Louis, King of France, St. Paul, 5/13, 12:35 pm

Yoon-Mi Lim, Galloway Memorial United Methodist, Jackson, 4/17, 7:30 pm Frederick Swann and Mina Belle Packer

Wichmann, lecture/recital (The Clarence
Dickinson Legacy), William Carey University (Thomas Fine Arts Center–Smith Auditorium), Hattiesburg, 5/2, 7 pm
Frederick Swann, First-Trinity Presbyterian,
Laurel 5/4 4 pm

Laurel, 5/4, 4 pm

The Chenaults, Central United Methodist, Kansas City, 4/21, 7:30 pm

Choral Evensong, All Saints' Episcopal, Las Vegas, 5/11, 5:30 pm

NEW JERSEY

Jessica French, Cathedral Basilica of the Sacred Heart, Newark, 4/16, 12 noon Brad Hughley, Princeton University (Chapel), Princeton, 4/16, 12:30 pm Millennia Consort (Alison Luedecke, organ with brass quintet and percession)

gan, with brass quintet and percussion), Cathedral Basilica of the Sacred Heart, Newark, 4/20, 4 pm Vincent Carr, Christ Church, New Brunswick, 4/20, 6:30 pm (following 6 pm

Vespers)
Donald R. Meineke, Cathedral Basilica of the Sacred Heart, Newark, 4/23, 12 noon Harold Stover, Princeton University (Chapel), Princeton, 4/23, 12:30 pm Bach: Art of Fugue (Gavin Black and George Hazelrigg, harpsichords), Christ Congregation, Princeton, 4/27, 4 pm Vernon Williams, Christ Church, New Brunswick, 4/27, 6:30 pm (following 6 pm Vespers)

Aaron Goen, Cathedral Basilica of the Sacred Heart, Newark, 4/30, 12 noon
Janet Miller, Princeton University (Chapel),
Princeton, 4/30, 12:30 pm

Choral Evensong (Men's Choir, Brian Harlow, director), St. Peter's Episcopal, Morristown, 5/4, 4:30 pm

Gail Archer, Christ Church, New Brunswick,

Gail Archer, Christ Church, New Brunswick, 5/4, 6:30 pm (following 6 pm Vespers)
Rheinberger: Organ Concerto in g; Albinoni: Adagio; Handel: Coronation Anthems (St. Paul's Choir, Charles Banks, director; Andrew Henderson, organ), St. Paul's Episcopal, Westfield, 5/4, 7 pm
Cj Sambach, school informances, United Methodist, Morristown, 5/7, 9:30 and 11 am and 1 pm
Pavid Tinnen Princeton University

am and 1 pm
David Tinoco, Princeton University
(Chapel), Princeton, 5/7, 12:30 pm
David Black, violoncello, and Gavin Black,
harpsichord, Christ Congregation,
Princeton, 5/11, 4 pm
Gavin Black, Christ Church, New
Brunswick, 5/11, 6:30 pm (following 6 pm

Prian Harlow, St. Peter's Episcopal, Morris-town, 5/12, 12 noon David Erwin, Princeton University (Chapel), Princeton, 5/14, 12:30 pm

Robert Huw Morgan, Cathedral Church of St. John, Albuquerque, 4/20, 4 pm University of New Mexico Choirs (Las Can-

tantes, Maxine Thévenot, director, and Concert Choir, Bradley Ellingboe, direc-tor), Cathedral Church of St. John, Albuquerque, 5/2, 7:30 pm

Choral Evensong (lain Quinn, director; Maxine Thévenot, associate organist), Cathedral Church of St. John, Albu-querque, 5/4, 4 pm David Briggs, Cathedral Church of St. John, Albuquerque, 5/11, 4 pm

NEW YORK

Robert Huw Morgan, Central Synagogue, New York, 4/15, 12:30 pm Ken Cowan, Church of St. Ignatius Loyola, New York, 4/16, 7 pm

"From Slavery to Freedom" (Sameách, Mary Jane Newman, conductor, and Is-raeli guest artists), St. Bartholomew's Church, New York, 4/16, 7:30 pm "Bach Feast" (Transfiguration Camerata and Choir of Men and Boys, Claudia Dumschat, conductor; Queens Chamber

Band, Elaine Comparone, director), Church of the Transfiguration, New York, 4/16, 7:30 pm

Saint-Saëns: Symphony No. 3 in c ("Organ"); Szymanowski: Stabat Mater (Choir and Orchestra of St. Ignatius Loyola, Kent Tritle, conductor; Nancianne
Parrella, organ), Church of St. Ignatius
Loyola, New York, 4/16, 8 pm
Choral Concert (University of Buffalo and
University of Buffalo Chorus, Harold

University of Buffalo Chorus, Harold Rosenbaum, conductor), University of Buffalo (Lippes Concert Hall in Slee Hall), Buffalo, 4/17, 8 pm

Bach: Cantata 66 (Erfreut euch, ihr Herzen); Cantata 51 (Jauchzet Gott in allen Landen); Cantata 67 (Halt im Gedächtnis Jesum Christ) (Choir and Orchestra of St. Ignatius of Antioch, Douglas Keilitz, director), Church of St. Ignatius of Antioch (Episcopal), New York, 4/17, 8 pm

Felix Hell, St. Peter's Lutheran, New York

4/18, 4 pm **Huw Lewis**, Westminster Presbyterian, Albany, 4/18, 7:30 pm

Huw Lewis, Westminster Presbyterian, Albany, 4/18, 7:30 pm
Barbara Harbach, with members of the American Guild of Organists, University of Buffalo (Lippes Concert Hall in Slee Hall), Buffalo, 4/18, 8 pm
Gail Archer (all Messiaen), St. Vincent Ferrer Church, New York, 4/20, 3 pm
Christopher Wells, Church of St. Mary the Virgin, New York, 4/20, 4:40 pm (before Solemn Evensong)
Andrew Scanlon, St. Thomas Church, New York, 4/20, 5:15 pm
"The Modern Mystics" (music of Tavener, Pärt, and Gorecki) (St. Bartholomew's Choir), St. Bartholomew's Church, New York, 4/23, 7:30 pm
"Victorian Secrets" (A Concert of Victorian Anthems) (Choir of Christ and St. Stephen's Episcopal Church, Paul Spicer, guest conductor; Nigel Potts, organist-choirmaster), Christ and St. Stephen's Episcopal, New York, 4/26, 5 pm
Columbia University Bach Society (spring

5 pm
Columbia University Bach Society (spring concert), Columbia University (St. Paul's Chapel), New York, 4/26, 8 pm
Spring Concert (Barnard-Columbia Chorus, Gail Archer, director), Union Theological Seminary, New York, 4/26, 8 pm
Pote and Long: Rescue in the Night (children's musical), Third Presbyterian, Rochester, 4/27, 10:45 am
Rrian Hoffman (all Rach), Church of St.

Rochester, 4/27, 10:45 am

Brian Hoffman (all Bach), Church of St.
James, Albany, 4/27, 3 pm

Ken Cowan, U.S. Military Academy (Cadet Chapel), West Point, 4/27, 3 pm

Andrew Pester and Enrico Contenti, Cathedral of the Incarnation, Garden City, 4/27

dral of the Incarnation, Garden City, 4/27,

Renée Anne Louprette, Church of St. Ig-

Renée Anne Louprette, Church of St. Ignatius Loyola, New York, 4/27, 4 pm
Hervé Duteil, Church of St. Mary the Virgin, New York, 4/27, 4:40 pm (before Solemn Choral Evensong)
Frank L. Crosio, St. Patrick's Cathedral, New York, 4/27, 4:45 pm
Solemn Choral Evensong (Choir of Christ Church, Manhasset, N.Y., Kyle Babin, director), Church of St. Mary the Virgin, New York, 4/27, 5 pm
Joanna Elliott, St. Thomas Church, New York, 4/27, 5:15 pm
Gerre Hancock, St. Peter's by-the-Sea Episcopal, Bay Shore, 4/27, 6 pm
Monteverdi: Vespers of the Blessed Virgin (1610) (Yale Schola Cantorum, Simon Carrington, conductor), St. Michael's Church, New York, 4/27, 8 pm
Choral Concert (St. Bartholomew's Boy and Girl Choristers), St. Bartholomew's Church, New York, 4/30, 7:30 pm
Christopher Creaghan, Church of St. Mary the Virgin New York, 4/16:30 pm

Christopher Creaghan, Church of St. Mary the Virgin, New York, 5/1, 5:30 pm Vierne: Messe solennelle (Ascension Day service), Cathedral of the Incarnation, Garden City, 5/1, 8 pm Verdi: Requiem (St. Cecilia Chorus and Or-

chestra, David Randolph, conductor), Carnegie Hall, New York, 5/2, 8 pm St. Thomas Choirmasters' Conference

(Stephen Cleobury), St. Thomas Church, New York, 5/4-5/6

Choral Evensong (Larry Tremsky, director; Alistair Nelson, organ), Cathedral of the Incarnation, Garden City, 5/4, 4 pm Mark Winchester, Church of St. Mary the Virgin, New York, 5/4, 4:40 pm (before Solemn Evensong) Stephen Hamilton (Messiaen: L'Ascen-sion), St. Thomas Church, New York, 5/4, 5:15 pm

5:15 pm

'The Glorious Mysteries" (music of Franz Biber) (St. Luke's Choir, David Shuler, music director; Leah Nelson, violin), Church of St. Luke in the Fields, New

Bells and Whistles" (music for handbells

and flute), Church of St. Joseph, Bronxville, 5/11, 3 pm Lee Dettra, Reformed Church, Poughkeep-

Lee Dettra, Reformed Church, Poughkeepsie, 5/11, 3:30 pm

Stephen Hamilton, Church of the Holy Trinity (Episcopal), New York, 5/11, 4 pm
Christopher King, Church of St. Mary the Virgin, New York, 5/11, 4:40 pm (before Solemn Evensong)

Katherine M. Lordi, St. Patrick's Cathedral, New York, 5/11, 4:45 pm
John Scott, St. Thomas Church, New York, 5/11, 5:15 pm

John Scott, St. Thomas Church, New York, 5/11, 5:15 pm
Joyce Jones, Central Synagogue, New York, 5/13, 12:30 pm
Bruce: The Portals of St. Bartholomew's (first performance) (St. Bartholomew's Choir, St. Bart's Singers, and the St. Bartholomew's Boy and Girl Choristers; William Trafka and Paolo Bordignon, organ), St. Bartholomew's Church, New York, 5/14, 7:30 pm
Monteverdi: Vespers of 1610 (Choir and Orchestra of St. Ignatius Loyola, New York, 5/14, 8 pm (pre-concert organ recital at 7 pm by Renée Anne

cert organ recital at 7 pm by Renée Anne Louprette)

NORTH CAROLINA

Gillian Weir, First Presbyterian, Newton, 4/15, 7:30 pm

4/15, 7:30 pm
John Bostron, Old Salem Visitor Center,
Winston-Salem, 4/16, 12 noon
Janette Fishell, Christ United Methodist,
Greensboro, 4/18, 7:30 pm
Bob Chilcott, workshop (Christ Church
Singers and Charlotte Children's Choir),
Dilworth United Methodist, Charlotte,
4/19, 9:30 am 4/19 9:30 am

4/19, 9:30 am

James David Christie, masterclass, First Presbyterian, Rocky Mount, 4/19, 10 am

Christ Church Singers and Charlotte Children's Choir (Bob Chilcott, director; Christopher Brayne, organ), Dilworth United Methodist, Charlotte, 4/20, 11:15 am

James David Christie, St. Paul's Episcopal, Greenville, 4/20, 5 pm

Joby Bell, Old Salem Visitor Center, Winston-Salem, 4/23, 12 noon

Four Choirs Concert (David Hill, director)

Four Choirs Concert (David Hill, director, with the Orchestra da Camera), Myers Park Baptist, Charlotte, 4/27, 5 pm

Choir of Men and Boys of St. Thomas Church, New York City (John Scott, di-rector; Frederick Teardo, organ), Christ Church, Charlotte, 4/29, 7:30 pm Rozanna Vancil, Old Salem Visitor Center, Winston-Salem, 4/30, 12 noon

Paul Jacobs, Trinity Episcopal Cathedral, Cleveland, 4/20, 2 pm Bach: The Art of Fugue (Joan Lippincott, organ), United Methodist, Berea, 4/20, 2:30 pm

Karel Paukert, with Lynne Ramsey, viola, and Christopher Irvine, violoncello, St. Paul's Episcopal, Cleveland Heights, 4/20,

Stephen Cleobury (recital to include choral works), Calvary Episcopal, Cincinnati, 4/21, 7 pm

Kim Heindel, harpsichord and organ, Mount Washington Presbyterian, Cincin-nati, 4/27, 3 pm Steven Ball, Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, 4/27, 3 pm Choral and Organ Concert (all English)

(Jerry Taylor, director; Melvin West, organ), Kettering Seventh-day Adventist, Kettering, 5/3, 4 pm

OKLAHOMA

Jean Farris Fuller, Trinity Episcopal, Tulsa.

74/15, 12:05 pm
Timothy Olsen, with the Lawton Philharmonic (Barber: Toccata Festiva), First Baptist, Lawton, 4/19, 8 pm

Choral Evensong (Trinity Choir, Casey Cantwell, director), Trinity Episcopal, Tulsa, 4/20, 5 pm University of Tulsa Chorale (Kim Childs,

director), Trinity Episcopal, Tulsa, 4/29,

Choral Evensong (Trinity Choir, Casey Cantwell, director), Trinity Episcopal, Tulsa, 5/4, 5 pm Rebecca te Velde, Trinity Episcopal, Tulsa,

5/13, 12:05 pm

OREGON

Choral Evensong (Choir of St. Mary's Epis-copal Church, Eugene, and the Even-song Choir), Episcopal Church of the Resurrection, Eugene, 4/20, 5 pm

Pacific Youth Choir (Mia Hall Savage, di-

rector), Trinity Episcopal Cathedral, Port-land, 5/4, 2 pm Cathedral Vespers (Cathedral Chamber Singers) and Organ Recital (Tamara Still), Trinity Episcopal Cathedral, Port-land, 5/4, 5 pm

PENNSYLVANIA

Craig S. Williams, Redeemer Lutheran, Media, 4/18, 7 pm

Jonathan Leonard, St. John's Episcopal, Hagerstown, 4/18, 7:30 pm Millennia Consort (Alison Luedecke, or-

gan, with brass quintet and percussion), St. John's Lutheran, Allentown, 4/18, 7:30 pm

7:30 pm
Bryn Mawr Chamber Singers and the Blava
String Quartet, Bryn Mawr Presbyterian,
Bryn Mawr, 4/20, 4 pm
Craig Cramer, Pine Street Presbyterian,
Harrisburg, 4/25, 7:30 pm
Choral Evensong (Chamber Choir), St. Peter's Church in the Great Valley, Malvern,
4/27, 4 pm
Rachel Laurin, Shadyside Presbyterian

Rachel Laurin, Shadyside Presbyterian, Pittsburgh, 4/27, 4 pm Bach: Easter Oratorio (Bach Choir of Beth-

lehem and the Bach Festival Orchestra, Greg Funfgeld, conductor), Lehigh University (Packer Memorial Church), Beth-lehem, 5/2, 4:30 pm

Bach: Ascension Oratorio (Bach Choir of Bethlehem and the Bach Festival Or-chestra, Greg Funfgeld, conductor), Lehigh University (Packer Memorial Church), Bethlehem, 5/2, 8:30 pm

Church), Bethlenem, 5/2, 8:30 pm
Bach: Mass in b (Bach Choir of Bethlehem
and the Bach Festival Orchestra, Greg
Funfgeld, conductor), Lehigh University
(Packer Memorial Church), Bethlehem,
5/3, 2:30 pm (Part I); 4:30 pm (Part II)
Solemn Evensong and Benediction (Schola
Cantorum, Lee F. Milhous, director of
music), St. Paul's Episcopal, Doylestown,
5/3, 5 pm

David Clark Little, harpsichord, First Presbyterian (Friends Hall), Willow Grove, 5/4,

Alan Morrison, Ursinus College (Bomberger Hall), Collegeville, 5/4, 4 pm Scott Montgomery, First Presbyterian, Lan-

Bach Choir of Bethlehem and the Bach Fes-tival Orchestra (Greg Funfgeld, conduc-tor), First Presbyterian, Allentown, 5/8,

Thierry Escaich, with the Philadelphia Or-chestra (Escaich: Organ Concerto), Kim-mel Center for the Performing Arts (Verizon Hall), Philadelphia, 5/8, 8 pm;

Bach: Easter Oratorio (Bach Choir of Beth-lehem and the Bach Festival Orchestra, Greg Funfgeld, conductor), Lehigh Uni-versity (Packer Memorial Church), Beth-lehem, 5/9, 4:30 pm

Bach: Ascension Oratorio (Bach Choir of Bethlehem and the Bach Festival Or-chestra, Greg Funfgeld, conductor), Lehigh University (Packer Memorial Church), Bethlehem, 5/9, 8:30 pm

Bach: Mass in b (Bach Choir of Bethlehem and the Bach Festival Orchestra, Greg Funfgeld, conductor), Lehigh University (Packer Memorial Church), Bethlehem, 5/10, 2:30 pm (Part I); 4:30 pm (Part II)

Thierry Escaich, with the Philadelphia Orchestra (Escaich: Organ Concerto), Kim-mel Center for the Performing Arts (Veri-zon Hall), Philadelphia, 5/10, 8 pm (postlude recital at 10 pm; 5/13, 8 pm (postlude recital at 10 pm) **SOUTH CAROLINA**

Robert Gant, Medical University of South Carolina (St. Luke's Chapel), Charleston, 4/15, 12:15 pm Bruce Neswick, masterclass, St. James Episcopal, Greenville, 4/21, 7:30 pm

Eruce Neswick, masterclass, St. James Episcopal, Greenville, 4/21, 7:30 pm Andrew Henderson, St. John's United Methodist, Aiken, 4/27, 4 pm Hymn Festival (Bruce Neswick), St. James Episcopal, Greenville, 4/27, 7 pm Paul Spicer, Trinity Episcopal Cathedral, Columbia, 5/3

TENNESSEE

TENNESSEE
Bradley Hunter Welch, First Baptist, Chattanooga, 4/18, 7:30 pm
Choir of Men and Boys of St. Thomas
Church (New York City), St. John's Episcopal, Memphis, 4/25, 7:30 pm
Janette Fishell, Christ Church Cathedral,
Nashville, 4/27, 4 pm
John Brock, All Saints' Episcopal, Morristown, 5/1, 12:15 pm

Annette Richards, Westminster Presbyterian, Knoxville, 5/9, 8 pm
King's Choir, Laudate!, and Chamber Orchestra (Chris Nemec, conductor), Lindenwood Christian Church, Memphis, 5/11, 11 am.

Frederick Swann, All Saints' Episcopal, Fort Worth, 4/25, 7:30 pm Mendelssohn: St. Paul (Houston Sym-phony and Chorus), Memorial Drive Presbyterian, Houston, 4/26, 7:30 pm

Peter Richard Conte, First Presbyterian,

Tyler, 4/27, 4 pm
Elementary Singers and Jubilate (choral ensemble from the Travis Academy of Fine Arts), St. Stephen Presbyterian, Fort Worth, 5/2, 7:30 pm

Albin Whitworth, St. Paul United Methodist,

Abilene, 5/4, 2 pm **The Chenaults**, Moody Memorial First
United Methodist, Galveston, 5/4, 4 pm

Paul Jacobs, St. Andrew's Episcopal, Amarillo, 5/4, 7 pm

Vivaldi: Dixit Dominus; Vaughan Williams: Five Mystical Songs (Cathedral Choir), Cathedral of the Madeleine, Salt Lake City,

Longwood University Choral Concert, Farmville United Methodist, Farmville, 4/17, 7:30 pm

Children's Chorus of Washington (Jean Gregoryk, founder and artistic director), Old Presbyterian Meeting House, Alexan-

James David Christie, masterclass, St. James's Episcopal, Richmond, 5/3, 10 am McCullough: Holocaust Cantata (Choir, Pi-

ano, and Violoncello), Old Presbyterian Meeting House, Alexandria, 5/4, 8:30 and 11 am and 4 pm

James David Christie, St. James's Episco-pal, Richmond, 5/4, 7 pm

"An Evening of Organ Music" (Richmond AGO Chapter members), Grace and Holy Trinity Episcopal, Richmond, 5/6, 7:30 pm

WASHINGTON

Thomas Foster, with Linda Tsatsanis, so-prano, and Nathan Whittaker, violoncello, St. Mark's Cathedral (Thomsen Chapel), Seattle, 4/27, 2 pm Carole Terry, Grace Lutheran, Tacoma,

Daniel Sullivan, St. Mark's Cathedral, Seattle, 5/2, 7:30 pm

WISCONSIN
Mozart: Mass in c (Cathedral Chorale), Cathedral of St. John, Milwaukee, 4/25,

Paul Jacobs, Weidner Center for the Performing Arts, Green Bay, 4/26, 7:30 pm



The American Guild of Organists's lively concern for education and outreach prompted the formation of the AGO Endowment Fund in 1994. The purpose of this fund is to expand programs for leadership development among AGO members, educate new organists, and cultivate new audiences for organ and choral music. Tax-deductible contributions to the Endowment Fund are invested in perpetuity to produce continuing income support for the Guild's educational programs and projects.

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POSITIONS AVAILABLE

Listings are free of charge. Closing 15th of second preceding month. No Box service. Inclusion of information in this column does not imply endorsement by the AGO, its committees, or local chapters. Salaries do not necessarily represent current compensation expectations of either the national organization or the local chapters. Persons seeking employment may wish to contact local AGO chapters for additional information. The American Organization accept responsibility for the accuracy of the material in this column. Positions Available may be posted with full job descriptions on the AGO Web site (www.agohq.org).

AGO committees are in the process of investigating members' complaints about wrongful termination of employment and have concluded their investigations with respect to other complaints. For current information on the status of these cases, please see the notices posted within each region of the Positions Available section on the AGO Web site (www.agohq.org), or contact AGO National Headquarters.

Material may be submitted via regular mail or e-mail to Robert Price (rprice@agohq.org).

Memorial Presbyterian Church, 2130 Bell Rd., Montgomery, AL 36117. Web: www.memorialpres.net. Part-time Director of Music Ministries. Contact David White, Search Committee Chair, 334-567-6349; fax: 334-274-1046; e-mail: decawhite@yahoo.com. Submit resume, a statement of personal faith (about 250 words), and an outline of your views/philosophy of sacred music (about 250 words), including the five choral works that best exemplify your views/philosophy.

Escalon Presbyterian Church, 1612 First St., Escalon, CA 95320. 209-838-2798; e-mail: escalonpres@sbcglobal.net; Web: www.escalonpres.com. Part-time Organist/Pianist. Contact the church office at the above phone number or e-mail address. Submit resume and list of at least three references.

Father Dyer United Methodist Church, 310 Wellington, Breckenridge, CO 80424. 970-418-0242; e-mail: lori@coloradopianos.com; Web: www.fatherdyer.org. Part-time Organist. Send resume and references to Lori Schneider, Music Director, via the e-mail or telephone information above.

Faith Lutheran Church, 303 Ridge Rd., Castle Rock, CO 80104. 303-688-3476; e-mail: pastormike@faithcrco.org; Web: www.faithcrco.org. Half-time Music Director. Contact Pastor Mike Knauff at 303-688-3476 or via e-mail at pastormike @faithcrco.org.

First United Methodist Church, 47 Franklin St., Ansonia, CT 06401. 203-735-4134; e-mail: rjhoward63@comcast.net. Part-time Organist. Contact Doris Howard at the above phone number or e-mail address.

Congregational Church of East Hampton, 59 Main St. (P.O. Box 237), East Hampton, CT 06424. 860-267-4959; 860-267-6195 (evening); fax: 860-267-7424; e-mail: nance128@sbcglobal.net; Web: www.cc-eh.org. Part-time Music Director and Organist. Send letter of interest and resume to Nancy Dolde, Chair, Music Director Search Committee, 10 Bevin Blvd., East Hampton, CT 06424.

East Woodstock Congregational Church, 220 Woodstock Rd., East Woodstock, CT 06244. 860-923-9210; e-mail: llooby01@snet.net; Web: www.ewcchurch.org. Part-time Organist/Pianist. Send cover letter, resume, and recommendations by e-mail or regular mail to the attention of Organist Search Committee, East Woodstock Congregational Church, P.O. Box 156, East Woodstock, CT

First Lutheran Church (ELCA), 88 Cooke St., Waterbury, CT 06710. Part-time Organist. Contact Pastor Karen DeWerth-Wamester at 203-753-0223.

Washington Ethical Society, 7750 16th St. NW, Washington, DC 20012. 202-882-6650; e-mail: searchwes@aol.com; Web: www.ethicalsociety.org. Part-time Music Director. Send cover letter and resume to Richard Nugent via e-mail or the above street address. Send detailed position description upon request to searchwes@aol.com. Retired individuals, B/G/L/T, racial minorities, and individuals with disabilities are encouraged to apply.

St. Ann's Catholic Church, 26 Dogwood Trail, De-Bary, FL 32713. 386-668-8270; Web: www.home.catholicweb.comstannsdebary. Part-time Director of Music and Liturgy (organist and choir director). Send resume to above church address. Upon receipt of resume, applicant will receive a diocesan application.

Shallowford Presbyterian Church, 2375 Shallowford Rd., Atlanta, GA 30345. 770-934-7598; e-mail: janbuchanan1@bellsouth.net. Full-time Director of Music Ministries. Send resume to the e-mail address above.

Immaculate Conception Church, 7211 West Talcott Ave., Chicago, IL 60631. 773-775-3833; e-mail: music@icparish.net. Part-time Organist. Send resume via above e-mail, or by regular mail to Edward Eicker at the above address.

St. Paul's Episcopal Church, 900 Normal Rd., DeKalb, IL 60115. 847-328-4104; e-mail: lorrainelanger@comcast.net; Web: www.stpaulsdekalb.org. Part-time Organist. A cover letter and resume are required. Audition and interview to follow. Call or e-mail Lorraine Langer, Director of Music, with application material or questions.

Grace United Methodist Church, 3555 McFarland Rd., Rockford, IL 61114. 815-637-4561; fax: 815-637-2686; e-mail: GraceChurch@rockford.com; Web: www.graceumcrockford.org. Part-time Director of Music Ministries. Send resume with cover letter and references to the Rev. David Aslesen via the above church address or e-mail.

Trinity English Lutheran Church, 405 West Wayne St., Fort Wayne, IN 46802. 260-426-3424; fax: 260-426-3427; e-mail: rhobby@trinityenglish.org; Web: www.trinityenglish.org. Full-time Associate Director of Music. Send resume to Trinity English Lutheran Church, Attn: Shannon Hardiek, Search Committee Chair, at the church address.

Reuter Organ Company, 1220 Timberedge Rd., Lawrence, KS 66049. E-mail: operations@reuterorgan.com. Experienced Draftsman/Designer to lay out organs. Send resume along with samples of your drafting work to the above street or e-mail address. Further information is available at www.reuterorgan.com.

Reuter Organ Company, 1220 Timberedge Rd., Lawrence, KS 66049. E-mail: operations@reuterorgan.com. Pipemaker (experience preferred but not required). Respond to the above street or e-mail address. Further information is available at www.reuterorgan.com.

St. Martin of Tours Church, 639 South Shelby St., Louisville, KY 40202. 502-582-2827; fax: 502-582-1780; e-mail: pastorsoffice@louisville-catholic.net; Web: http://louisville-catholic.net. Full-time Director of Music. Send cover letter, resume, and references to the church by regular mail or e-mail.

St. Barnabas Episcopal Church, 400 Camellia Blvd., Lafayette, LA 70503. 337-984-3848; fax: 337-984-3887; e-mail: morgan@saintbarnabas.us; Web: www.saintbarnabas.us. Full-time Director of Music. Send resume, list of references, three letters of recommendation, audio and/or video recordings of service music (including examples from the The Hymnal 1982 of the Episcopal Church), and a short essay on the candidate's philosophy of worship through music to the Rev. Morgan S. Allen at the church address above.

Friends of the Kotzschmar Organ, Portland, ME 04112. Organ Curator (organbuilder/tuner/technician). Send resume to Executive Director, Friends of the Kotzschmar Organ, P.O. Box 7455, Portland, ME 04112.

St. Thecla Church, 145 Washington St., Pembroke, MA 02359. 781-223-0201; e-mail: music@stthecla.org. Organist. Send a brief cover letter and resume to the church address.

Lake Shore Presbyterian Church, 27801 Jefferson Ave., St. Clair Shores, MI 48081. 586-777-8533. Part-time Organist. The church is also searching for a Part-time Bell Director and a Part-time Children's Choir Director. The present organist is currently directing both of those choirs. Although the position of organist is not dependant upon the new person doing the bells and the children's choir, it could make an attractive package. E-mail resume to office@lakeshorechurch.com. For more information, contact Virginia Stieler at 586-948-0157 or at the church.

Eden Prairie United Methodist Church, 15050 Scenic Heights Rd., Eden Prairie, MN 55344. 952-937-8781; 612-201-4311 (evening); fax: 952-949-3426; e-mail: donp@prairiechurch.org; Web: www.prairiechurch.org. Part-time Organist/Accompanist. Send resume to Don Prestly, Director of Music Ministries, at the church address. For additional information, contact Mr. Prestly via the e-mail address above or by phone at 612-201-4311 (cell) or 952-937-8781 (church office).

Presbyterian Church in Norwood, 701 Broadway, Norwood, NJ 07648. 201-768-2223; 201-390-1546 (evening); fax: 201-768-8428; e-mail: franthiessen @gmail.com. Part-time Organist-Choir Director. Mail, fax, or e-mail resume with desired salary range to the church. If you have further questions, e-mail the church or call the pastor, the Rev. Fran Thiessen, at 201-768-2223 (church); 201-390-1546 (cell).

Bethlehem Presbyterian Church, 2 Race St., Pittstown, NJ 08867. 908-500-3582; e-mail: pashey@gmail.com; Web: www.bethlehempresbyterian.org. Part-time Music Director-Organist. Send resume to e-mail address above. Feel free to call the church for further information.

Cathedral of All Saints, 62 South Swan St., Albany, NY 12210. 518-423-6779; fax: 518-465-1346; e-mail: woodybynum@mac.com; Web: www.cathedralofallsaints.org. Full-time Lloyd Cast Organ Fellow—Associate Organist. Send a cover letter, a curriculum vitae, a solo and accompanying repertoire list, and a recording of solo playing and service playing (including congregational and choral accompaniment), along with references to Woodrow Bynum, Director of Music, at the address above.

St. Peter's Evangelical Lutheran Church, 2332 Grand Ave., Baldwin, NY 11510. 516-223-1951; 516-410-0751; e-mail: cellopal@yahoo.com. Parttime Organist-Choir Director. Contact Cheryl Pal, Worship and Music Committee, by phone or e-mail.

Evangelical Lutheran Church of the Prince of Peace, 225-17 155th Ave., Cambria Heights, NY 11411. Part-time Minister of Music (organist-choir director) (approximately eight hours per week). Send resume to the church or e-mail it to POPCCambria@aol.com.

Faith United Methodist Church, 811 Brandywine Ave., Schenectady, NY 12308. Music Director. Contact Gail White at 518-393-6419 or 518-265-4253, or mail resume and cover letter to the church address.

Church of St. Andrew, 40 Old Mill Rd., Staten Island, NY 10306. 212-774-8000. Part-time Director of Music (organist/pianist and choir director). Contact Nina Acunzo at the above phone number or e-mail resume to nina@ramaz.org.

Christ Episcopal Church, 65 Washington Ave., Suffern, NY 10901. 845-357-1615; e-mail: frcranston@verizon.net; Web: www.christchurchsuffern.net. Part-time Director of Music (organist-choir director). Send resume to the church address.

Christ United Methodist Church, 800 Market St., Chapel Hill, NC 27516. 919-969-8820; e-mail: smcelroy@christmethodist.org; Web: www.christmethodist.org. Full-time Music Director (organist-choirmaster-music administrator). Send resume with a cover letter to the above church address/e-mail.

White Memorial Presbyterian Church, 1704 Oberlin Rd., Raleigh, NC 27608. 919-834-3424; Web: www.whitememorial.org. Associate Director of Music-Organist. Send resume to Russ Stephenson, ADOM Search Committee, at the church address.

St. James Parish (Episcopal), 25 South Third St., Wilmington, NC 28401. 910-763-1628; e-mail: ron@stjamesp.org; Web: www.stjamesp.org. Fulltime Director of Music (organist-choirmaster). Send resume, supporting materials, and representative recording (CD format preferred) of the following: two solo organ works of contrasting style/period, one hymn and one accompanied service music selection from The Hymnal 1982, and two choral selections to Music Search Committee, at the church address.

St. Paul's Episcopal Church, 520 Summit St., Winston-Salem, NC 27101. 336-725-7772; fax: 336-725-7737; e-mail: Jim@jvaughanlaw.com; Web: www. stpauls-ws.org. Full-time Music Director. Mail cover letter, resume, and three letters of recommendation (no recordings, please) to James E. Vaughan, Director of Music Search Committee at the church address.

First Presbyterian Church, 650 2nd Avenue North, Fargo, ND 58102. 701-293-6311; fax: 701-293-9067; e-mail: sshive@firstpresfargo.org; Web: www.firstpresfargo.org. Full-time Director of Music. Send cover letter, resume, and three references to the church by e-mail or regular mail.

First Church Cleveland, 3000 Euclid Ave., Cleveland, OH 44115. 216-432-0150; e-mail: info@firstchurchcleveland.com; Web: www. firstchurchcleveland.com. Organist and Director of Music. Send letter, resume, and three references to Nancy Shucofsky at the e-mail address above.

Harcourt Parish, P.O. Box 377, Gambier, OH 43022. 740-427-2187; e-mail: HarcourtOrganistSearch @gmail.com; Web: www.harcourtparish.org. Parttime Organist-Choir Director. Send letter, resume, and contact information for three references to the above e-mail address.

St. Margaret's Episcopal Church, 5301 Free Pike, Trotwood, OH 45426. 937-837-7741; fax: 937-837-7970; e-mail: rtree2@msn.com; Web: http://stmargaretsdayton.org. Part-time Director of Music-Organist. Contact Donald Ogletree, Chairman, Search Committee, by above telephone, e-mail, or written response.

St. Mark Lutheran Church (ELCA), 129 Charles St., Hanover, PA 17331. 717-637-8904; 717-880-8069 (evening); fax: 717-637-3040; e-mail: stmarkhanover@yahoo.com. Part-time Organist. Send letter of interest with resume and three references to the church via the street address or fax information above.

Presbyterian Congregation of Middletown, Union and Water Sts., Middletown, PA 17057. Web: www.pcmdt.org. Part-time Director of Music. Contest Paier Void. tact Brian Yeich, Search Committee Chair, at 717-944-4322, or e-mail him at byeich@verizon.net.

Springfield Baptist Church, 184 North Norwinden Dr., Springfield, PA 19064. 610-543-8879; fax: 610-543-7477; e-mail: pastor@springfieldbaptist.net; Web: www.springfieldbaptist.net. Part-time Organist. Send resume with four references to Music Committee, Springfield Baptist Church, via the street address, fax, or e-mail information above.

Neshaminy-Warwick Presbyterian Church, 1401 Meetinghouse Rd., Warminster-Hartsville, PA 18974. 215-675-8533; fax: 215-675-0516; e-mail: dpwiney@aol.com; Web: http://nwpc.net. Parttime Director of Music (organist and choir director). Send resume, including education and work history, by above e-mail or fax to Donald A. Winey, Leadership Development Team, or mail to the church address.

St. Augustine's Church, 35 Lower College Rd., Kingston, RI 02881. 401-782-0587; Web: www. staugustineURI.com. Part-time Organist-Choir Director (approximately six hours per week). Send resume to the Rev. Jennifer Phillips at revjphillips@earthlink.net.

St. John's United Methodist Church, 104 Newberry St., Aiken, SC 29801. 803-648-6891; 803-642-5378 (evening); fax: 803-648-7197; e-mail: catherine. stapleton@stjohns-umc.org; Web: http://stjohns-umc.org. Part-time Organist/Accompanist. Contact by e-mail, sending details of education and experience.

Lutheran Church of the Redeemer, 714 Riverdale Dr., Charleston, SC 29407. 843-763-9054; fax: 843-766-2678; e-mail: wattsf@cofc.edu; Web: www. redeemercharleston.org. Three-fourths-time Director of Music-Organist. Send cover letter and resume to Marlene Watts, Chair, Music and Worship Committee, at the church address/e-mail.

Our Saviour's Lutheran Church (ELCA), 1001 Woodcreek Dr., College Station, TX 77845. 979-764-9095; fax: 979-764-4380; e-mail: pastorerich@verizon.net or wrose@tamu.edu; Web: http:// oslc.info. Part-time Director of Music Ministries. Send letter of application and curriculum vitae to the Rev. Erich Schaefer or Werner Rose at the church address. church address.

Resurrection Lutheran Church, 1919 Independence Parkway, Plano, TX 75075. 972-516-6645; e-mail: rlcjob@aol.com; Web: www.rlc-elca.org. Full-time Director of Worship and Music. Send resume by e-mail or regular mail. The resume should show educational level and list the posi-tions you have filled with a short explanation of job responsibilities.

Wesley United Methodist Church, 8412 Richmond Ave., Alexandria, VA 22309. 703-780-5019; fax: 703-780-5061; e-mail: choirdirector@wesleyva. org; Web: http://wesleyva.org. Part-time Music Director-Organist. Congregation open to any person with an AGO membership. Resume should be sent to choirdirector@wesleyva.org or mailed to the attention of the SPR Committee at the church

Delavan United Church of Christ, 123 East Washington Ave., Delavan, WI 53115. 262-742-4183; e-mail: jstack@elknet.net. Part-time Organist. Send letter of interest and a brief resume to the attention of the Music Committee at the church address.

CANADIAN LISTINGS

St. Andrew's United Church, Chatham, Ont. Parttime Director of Music and Arts Ministry (25 hours per week). Detailed job description and contact information available at www.standrewschatham.org.

St. Luke's Anglican Church, 1513 Dixie Rd., Mississauga, ON L5E 2P7. Part-time Organist (approximately six hours per week). Inquiry and/or resume may be directed by e-mail to the attention of the Rev. Richard Miller at stlukes@eol.ca or by mail to the above church address.

St. Matthew's Anglican Church, 135 Wilson Rd. South, Oshawa, ON L1H 6B9. 905-725-9841; fax: 905-725-9562; e-mail: stmatthewsanglican@ bellnet.ca. Part-time Music Director (approximately 8–10 hours per week). E-mail or fax resume and cover letter to the Rev. Lisa Newland as above, or call the church for further information.

German Evangelical Martin Luther Church of Ottawa (Evangelical Lutheran Church in Canada), 499 Preston St., Ottawa, ON K1S 4N7. Part-time Organist. For more information, contact Christoph Ernst, Pastor, 2035 Beaverhill Dr., Ottawa, ON K1G 6N9. 613-748-9745; fax: 613-748-1901; e-mail: pfarrer.ernst@sympatico.ca.

Bracebridge United Church, 46 Dominion St. North, Bracebridge, ON P1L 2A5. Web: www.bracebridgeunitedchurch.ca. Part-time Music Director and Organist/Pianist (approximately 15 hours per week). See the church's Web site for a full job description and information on the music program, church activities, and the community of Bracebridge. Send resume with references in confidence by e-mail to buc@bellnet.ca, by fax to 705-645-5566, or to the church address.

St. Andrew's Presbyterian Church, 200 King St. West, Cobourg, ON K9A 2N1. E-mail: andrwcob@bellnet.ca; Web: www.standrewscobourg.org. Part-time Director of Music (approximately 15 hours per week). Visit the church's Web site for further information. Application should include a curriculum vitae and the names and contact information. mation for three references. Send to Search Committee at the church address/e-mail.

Prince of Peace Lutheran Church, 1299 Brant St., Burlington, ON L7P 1X7. Part-time Organist/Choir Accompanist. E-mail resume and references to popburi@bellnet.ca, or send by regular mail to the abôve church address.

St. John's Presbyterian Church, 415 Broadview Ave., Toronto, ON M4K 2M9. Organist-Choir Director. Apply to Roger Townshend at the church address or e-mail rtownshend@oktlaw.com.

FOREIGN LISTINGS
Wesley Uniting Church, P.O. Box 3217, Manuka, ACT 2603, Canberra, Australia. Web: www. wesleycanberra.org.au. Part-time Director of Music (organist-choir director) and Part-time Director of Wesley Music Centre (two positions or combined full-time position). Contact Graeme Brown at +61 2 6161 5088, or e-mail wesleymusic@grapevine. com.au.

Parish Church of the Crocifisso, Via del Crocifisso 17, 47900 Rimini, Italy. Full-time Choir Director. Contact Andrea Angelini by phone: +39 347 2573878; fax: +39 02 700425984; or e-mail: andrea@angelini.cc.

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1,7/2008

Taking the Prize...these gifted youthful performers have earned awards during the last four National Young Artist Competitions in Organ Performance sponsored by the American Guild of Organists.

- FRANZ LISZT: Prelude & Fugue on B-A-C-H --Yoon-mi Lim (1997 Goulding & Wood/St. Meinrad Archabbey, Indiana) Pro Organo CD-7205. Ms. Lim won the AGO Competition in 2004
- J. S. BACH: Trio Sonata No. 4 in e, S. 528

 –Ji-Yoen Choi (1959 Schlicker-1999 Dobson/
 Chapel of the Resurrection, Valparaiso
 University, Indiana) Naxos CD-8.555367 Ms
 Choi won the AGO Competition in 2000.
- NED ROREM: Three Pages from A Quaker Reader (A secret power; The world of silence; There is a spirit that delights to do no evil). CESAR FRANCK: Choral No. 1 in E—Timothy Olsen (1983 Fisk/Downtown Presbyterian Church, Rochester, NY; 1990 Fisk/Slee Hall, University at Buffalo, SUNY) Naxos CD-8.557218. Mr. Olsen won the AGO Competition in 2002.
- NICOLAS DeGRIGNY: Fugue on Ave maris stella. MAX REGER: Chorale Fantasy, Wie schön leuchtet der Morgenstern, Op. 40, no. 1
 —Scott Montgomery (2003 Mander/Peachtree Road United Methodist Church, Atlanta, GA) Pro Organo CD-7224. Mr. Montgomery won the AGO Competition in 2006.

The semi-final and final rounds of this year's NYACOP will take place in the Minnesota Twin Cities of Minneapolis and Saint Paul during the AGO's 2008 National Convention www.ago2008.org.

Parameta No. 0815

4 1 4/2008

The Organ at Home...the king of instruments enjoys a comfortable visit to these residences of the rich and (sometimes) famous, including a music teacher, an organ builder, an industrialist, a dentist and a duke!

- J. S. BACH: Prelude in e, S. 548a. EUGENE GIGOUT: Scherzo –Delbert Disselhorst (1996 Pasi/Wolf Residence, Kirkland, WA) Pipedreams Archive (recorded 8/4/96)
- FIRMIN SWINNEN: Soir de Printemps. R. BARTHELEMY (arranged Swinnen): Caressing Butterfly—Peter Richard Conte (1930 Aeolian/Longwood Gardens, Dupont Estate, Kennett Square, PA) DTR CD-9703.
- J. P. SOUSA (arranged Bradley): *The Stars* and Stripes Forever --Paul Danilewski (1930 Aeolian/Longwood Gardens) DTR CD-8607

- HUGO DISTLER: 5 Pieces, from Spielstücke für die Kleinorgel; Chorale-prelude, Vom Himmel hoch—Armin Schoof (1938 Paul Ott/Distler Residence Organ, Lübeck, Germany) Thorofon CD-2294, #1, 10)
- WILLIAM WALTON (arranged Morrell): Spitfire Prelude. EDWARD ELGAR (arranged Grey): Salut d'Amour. EDOUARD SILAS: Fantasia, Op. 117 Carol Williams (1891 Willis/Blenheim Palace, England) OS Digital CD-243
- CHELSEA CHEN: Taiwanese Suite –Chelsea Chen (Salmen Residence Organ/Wessington Springs, South Dakota) Private Issue (recorded 3/11/05)
- ANTONIO VIVALDI (transcribed Bach): Allegro (3rd mvt), from Concerto in a, S. 539. JOHANNES BRAHMS: Choraleprelude, Es ist ein Ros entsprungen, Op. 122. CHARLES-MARIE WIDOR: Toccata, from Symphony No. 5, Op. 42 --Wolfgang Rübsam (1988 Berghaus/Thomas Surber Residence, Valparaiso, IN) Private Recording 1993

Program 11.0316

4/21/2008

Going for Baroques...we trace a trail from before Bach to Bingham and beyond, with a collection of music 'in the manner Baroque'.

- DIETERICH BUXTEHUDE: Toccata in F, BuxWV 156 –Francesco di Lernia (1565 de Swart-1637 van Hagerbeer/Hooglandse Kerk, Leiden, The Netherlands) Jubal CD-97204
- SAMUEL SCHEIDT: Variations, *Ach, du feiner Reiter* –Olivier Latry (1724 Kastens/ Garrison Church, Copenhagen, Denmark) Helikon CD-1054
- JAN PIETERSZOON SWEELINCK: Toccata in C –Gail Archer (1981 Fisk/Wellesley College, Massachusetts) Cala CD-88043
- GUILLAUME-GABRIEL NIVERS: Livre d'Orgue, Book 3 (Prelude; Fugue; Duo; Recit de hautbois; Dialogue) Françoise Levéchin-Gangloff (1775 Clicquot+1858 Cavaillé-Coll/Eglise Saint-Roch, Paris, France) Skarbo CD-1978
- SETH BINGHAM: Baroques, Op. 41 (Overture; Rondo Ostinato; Sarabande; Rhythmic Trumpet; Voluntary)—Christopher Marks (1997 Schoenstein/1st Plymouth Congregational Church, Lincoln, NE) Raven CD-990
- HELMUT WALCHA: Chorale-preludes (Gelobt sei Gott im Höchsten Thron; Erstanden ist der heilig Christ; Ich rufe zu dir; O Heiland, reiss die Himmel auf) –Renata Meierjürgen (1961 Karl Schuke/ Dreikönigskirche, Frankfurt, Germany) Motette CD-1039

J. S. BACH: Prelude in E-flat, S. 552

-Andreas Liebig (1692 Schnitger/
Martinikerk, Groningen, the Netherlands)
Ars Musici CD-1390

Pieraso sar No. 0817

4/28/2008

Conventional Wisdom...a preview of some of the performers to be featured in this summer's national convention of the American Guild of Organists.

- DIETERICH BUXTEHUDE: Praeludium in C, BuxWV138—JuliaBrown(2003Pasi/St.Cecilia Cathedral, Omaha, NE) Naxos CD-8.570312
- CHARLES TOURNEMIRE: Alleluia No. 2, from Suite No. 30 (*L'Orgue Mystique*)—Marie-Bernadette Dufourcet (1868 Cavaillé-Coll/La Trinité, Paris) Priory CD-869
- JOHN STANLEY: Voluntary in F. RICHARD WAGNER (transcribed Lemare): *Die Meistersinger* Prelude Todd Wilson (1931 Skinner/Girard College Chapel, Philadelphia, PA) Pipedreams Archive (recorded 7/5/96)
- GUSTAV HOLST (transcribed Sykes): Mercury, the Messenger, from The Planets
 -Peter Sykes (1931 Skinner/Girard College Chapel, Philadelphia, PA) Raven CD-380
- BARBARA DENNERLEIN: Introduction & Pendel der Zeit –Barbara Dennerlein (1998 Goll/St. Martin Church, Memmingen, Germany) Bebab Records CD-250970
- SIGFRID KARG-ELERT: 2 Chorale-Improvisations, from Op. 65 (No. 22, Sollt ich meinem Gott nicht singen?; No. 10, Vom Himmel hoch) –Elke Völker (1914 Walcker/ Church of St. Ignatius, San Sebastian, Spain) Aeolus CD-10591
- J. S. BACH: Chorale-prelude, *Nun danket alle Gott*, S. 657 –Cristina Garcia Banegas (1740 Trost/Parish Church, Waltershausen, Germany) Motette CD-12391
- HENRY MARTIN: Prelude & Fugue in G

 -Ken Cowan (2007 Casavant/Church of the Nativity of Our Lord, Saint Paul, MN)

 Pipedreams Archive (recorded 6/17/07)
- MARCELDUPRÉ: *Epithalame* Jeremy Filsell (1979 Moeller/St. Boniface Episcopal Church, Sarasota, FL) Guild Music CD-7164
- PIERRE COCHEREAU: Scherzo Symphonique

 -Jeremy Filsell (1967 Walker/Metropolitan
 Cathedral, Liverpoll, England) ASV CD-1104
- This year the AGO's national convention takes place in the Minnesota Twin Cities of Minneapolis and Saint Paul, with organ events scheduled between June 21-29, 2008. For more information, check online at www.ago2008.org or call 212-870-2310.

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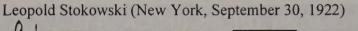
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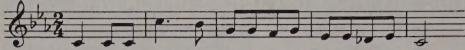
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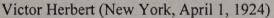
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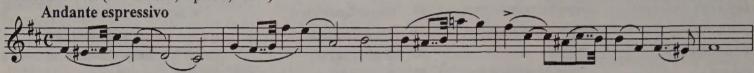
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IMPROVISATION THEMES SUBMITTED TO MARCEL DUPRÉ

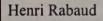


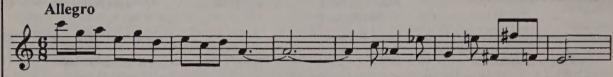




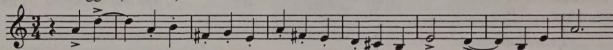


The following five themes were composed for Dupré's recital at the Trocadéro on April 30, 1925.

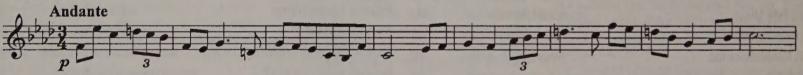




Arthur Honegger (Scherzo)



Maurice Ravel



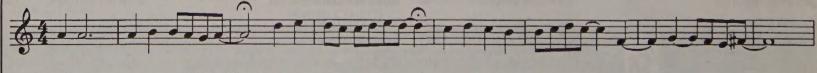
Charles-Marie Widor (Passacaglia)



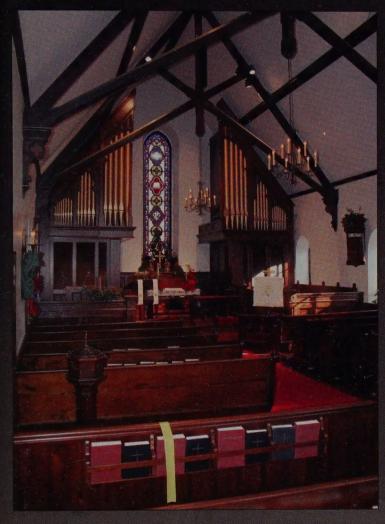
Gabriel Pierné (Fugue)



Igor Stravinsky (Hollywood, January 1952)



IMMANUEL EPISCOPAL CHURCH GLENCOE. MARYLAND







900, rue Girouard Est, Saint-Hyacinthe (Quebec) Canada J2S 2Y2
Tel: (450) 773-5001 • Fax: (450) 773-0723 • www.casavant.ca • casavant@casavant.ca



Our new Casavant Organ is truly magnificent. It is amazing how many parishioners have commented that they hear a big difference in the rich sound of the new organ, and the choir finds it easier and more energizing to sing with, because of the crisp and clear tonal quality.

It was a pleasure to work with the staff of Casavant. We found everyone to be sensitive to our needs for a modest size instrument for a small church, which measures only 21 feet wide by 52 feet long. Our committee was impressed that an organ builder such as Casavant would be interested in building an instrument for such a small church, given the existing space restrictions.

I am thrilled with the end result in the visual and tonal design, voicing and quality of construction. It was clear from the start that we wanted an English sounding organ. After hearing a recent Casavant with English style voicing, there was no question as to who we wanted to build a new organ for Immanuel Church.

We sincerely hope that other committees and interested persons will come see, hear, and play the organ at Immanuel, Glencoe, and that this will help sell more instruments for small parish churches.

John Holland Organist-Choirmaster December 2007



KAREN MCFARLANE ARTISTS

33563 Seneca Dr. • Cleveland, Ohio 44139-5578 • Toll Free: 1-866-721-9095 E-mail: john@concertorganists.com or karen@concertorganists.com • Fax: 440-542-1890 Web Site: www.concertorganists.com • Telephone: 440-542-1882



George Baker



Diane Meredith Belcher



Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Scott Montgomery AGO National Competition Winner Available 2006-2008

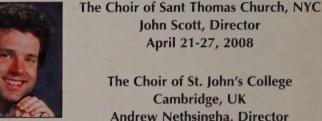














Gerre Hancock



Judith Hancock



Martin Haselböck*

April 21-27, 2008 The Choir of St. John's College Cambridge, UK Andrew Nethsingha, Director

John Scott, Director

*= European artists available 2008-2009



David Higgs

Janette Fishell



Marilyn Keiser

David Goode*



Susan Landale*



Olivier Latry*



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston*



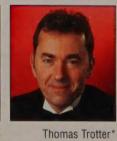
Daniel Roth*



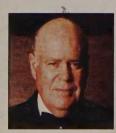
Ann Elise Smoot



Donald Sutherland



ուսարակարևանուրակարկակարակարարկարկան



John Weaver



Gillian Weir*



Todd Wilson



Christopher Young